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Chris CORNELL

**Beginning his
post-Soundgarden
era in a state
of euphoria**

"FREE BIRD"
Lynyrd Skynyrd

"DENIAL"
Sevendust

"SPOONMAN"
Soundgarden

"ROUND AND ROUND"
Ratt

"COWBOY"
Kid Rock

"EUGENE'S TRICK BAG"
(From the Movie *Crossroads*)
Steve Vai

"HIDE AWAY"
Freddie King

"ANA'S SONG (OPEN FIRE)"
Silverchair

Days of the New
Steve Vai
Susan Tedeschi
Static-X

BEST RIFFS OF THE '90S: PART 2



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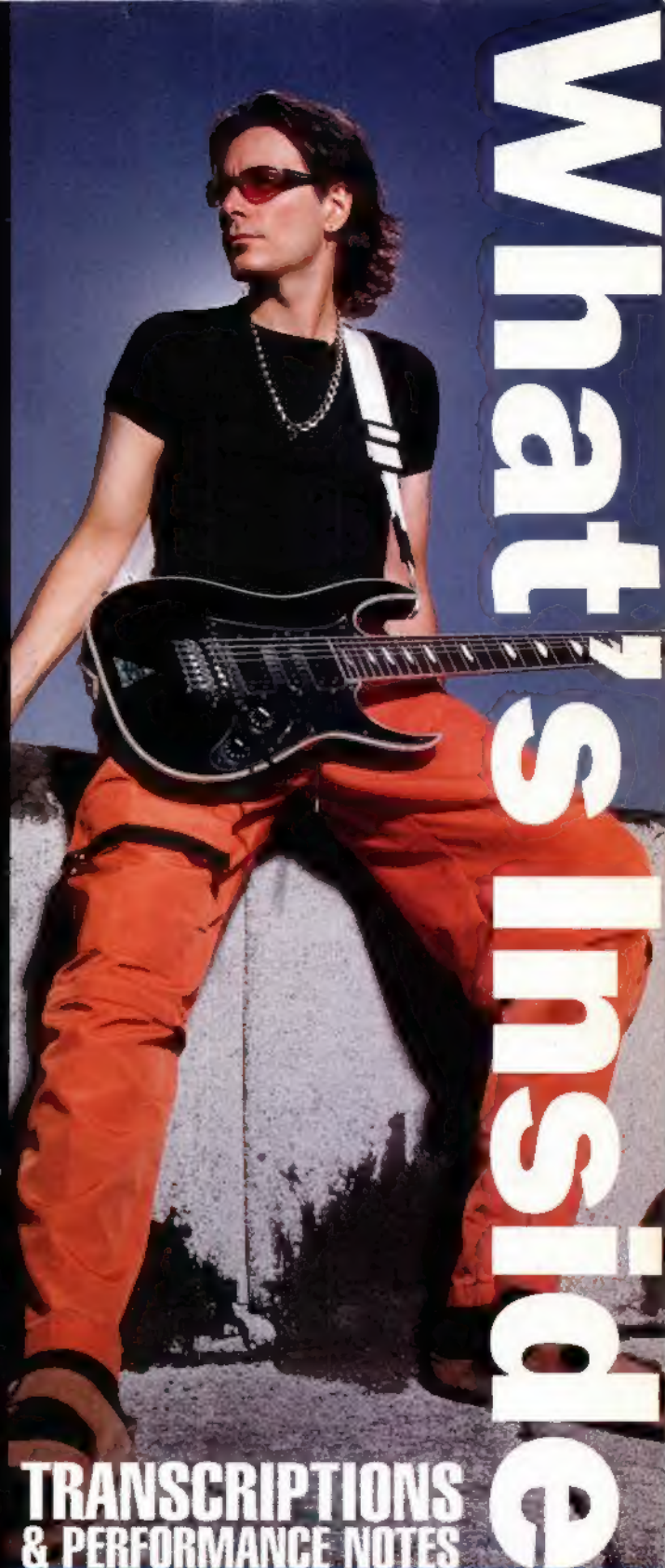
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FIRSTNOTE

FEATURE PRESENTATION



Ask Dale Turner about his approach to conducting interviews and he's quick to respond. "First and foremost, I like to hit upon the subject of guitar and really get inside each player's style. I'm always trying to find out about new techniques and creative ways to work with effects and amps, and to get a complete mental picture of where someone is coming from musically." As West Coast Editor, Dale keeps a busy schedule tracking down stories, hanging with guitarists—he's written our last six cover stories—

and exploring firsthand what makes each player tick. But, as Dale explains, preparing for any Q&A session requires more than meets the eye. "It's a real challenge to interface with artists and get them to convey their process of self-expression. Sometimes it can get tricky. There are some complex personalities out there, and people can get extremely emotional—or maybe it's passionate—about their music. I do everything I can to prepare for each interview to make sure things go smoothly and stay interesting."

An accomplished guitarist himself, as well as a professional transcriber and author on the side, Dale maintains an iron discipline when it comes to keeping focused. "People read *GuitarOne* to learn about guitar. Period. Sometimes I'll drift to other topics in order to bring out the humanity of a certain artist, or simply to keep the conversation fresh, but I'm mainly concerned with addressing topics that speak directly to guitarists."

In this issue, Dale goes one-on-one with both Chris Cornell and Steve Vai, and comes away with some interesting and inspirational tales. Likewise, Executive Editor Dave Rubin, another fine guitarist and one of the nation's leading authorities on the blues, finds out what all the buzz is about on blueswoman Susan Tedeschi. And finally, feature writer Spencer Abbott works his inquisitive magic with Travis Meeks to get the inside scoop on the latest *Days of the New* album, as well as Warner Brothers' breakaway techno-metal outfit Static-X.

The message is clear: We're proud of the vision and constancy of our distinguished team of feature writers, and you can count on them to keep you in tune with the entire guitar scene. With Cornell, Vai, Tedeschi, *Days of the New*, and Static-X, along with our regular lineup of lessons and songs, it's another balanced issue of full-on guitar bliss. Enjoy!

Jeff Schroedl
Editor-in-Chief



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GUITAR NOISE

Y O U R Q U E S T I O N S A N S W E R E D

Dear GuitarOne:

I have noticed that a lot of songs in previous issues have something called a "shuffle feel" indicated at the beginning of the song with a symbol like this: $\text{♩}=\text{♩}=\text{♩}$. I was wondering if you could please explain how to read or count this type of rhythm.

Patrick Rohr
via e-mail

Dear Patrick:

That seems to be a popular question, as many readers have recently written to us asking the same thing. The shuffle rhythm is commonly used in blues, rock, pop, and jazz music. The underlying basis for this feel is a rhythmic value called a *triplet*. A triplet is comprised of three eighth notes played in the duration of one beat, or a quarter note. The triplet appears on the staff as three eighth notes beamed together with a small numeral "3" over the top of the beam. To count a triplet, simply divide the word into three syllables, "tri-pl-et," and say it once for each beat [Fig. 1].

While the triplet provides the underlying rhythmic pulse, we need to alter it a bit to get that classic, bluesy, shuffle feel. There are two ways to create the shuffle rhythm from the triplet: 1) Simply change the middle eighth note to an eighth rest, so that only the first and third notes of the triplet are played [Fig. 2A], or 2) Tie the first two eighth notes together so they take up the first 2/3 of the beat, and play the third eighth note of the triplet as it appears [Fig. 2B]. This is similar to playing eighth notes with a "lazy" approach, so that the second eighth note occurs later in time, becoming the third note of the triplet. Here's an example of a classic blues shuffle rhythm written first with triplet notation [Fig. 3A], and then with eighth-note notation and a shuffle feel [Fig. 3B]. These two rhythms should sound identical when played.

The reason the shuffle rhythm indication is used at the beginning of the song instead of writing the music with the triplet notation is simple: It is much easier to sight-read eighth notes and play with the shuffle feel than to read the triplet notation.

—Michael Mueller

Dear GuitarOne:

Could you explain the difference between a key and a scale? Also, how do the modes (Aeolian, Mixolydian, Phrygian, etc.) work with a key or scale?

Andre Frazier
Springfield, MA

Dear Andre:

A key is a collection of notes with one particular note functioning as the most important. This note is called the "tonic," the "root," or the "I (one)." All other notes in the key will most easily be defined in relation to this primary note.

A scale is a strict stepwise ordering of all the notes in a key. In most traditional Western music, a scale will consist of seven different notes named by the letters A through G, with sharps or flats added as needed.

Fig. 1



Fig. 2A

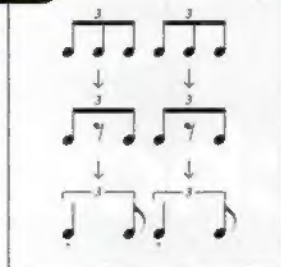


Fig. 2B

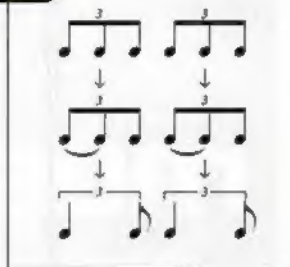


Fig. 3A

Shuffle Blues $\text{♩} = 90$



Fig. 3B

Shuffle Blues $\text{♩} = 90$ ($\text{♩}=\text{♩}=\text{♩}$)



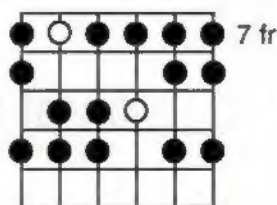
Fig. 4 "Fell on Black Days" (Intro)

Moderately $\text{♩} = 102$



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Fig. 5 E minor scale



& FEEDBACK

Fig. 6 "Fell on Black Days" (Interlude)

Moderately $\text{♩} = 102$

Gtr. 1 (slight, dist.) N.C. D

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Fig. 7 "Nobody's Fool"

Intro

Slow Rock $\text{♩} = 69$

Gtr. 1 (elec.) Am Dm/A Am G/B Am Dm/A Csus2 D5

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For example, if you were working on Soundgarden's "Fell on Black Days" [Fig. 4] and wanted to come up with some leads of your own, you might recognize early on that most of the song was written in the key of E minor. There is one sharp (F#) in the key signature (indicating the key of E minor, or G major) at the beginning of the piece, it starts on an E5 chord, and E's get the strongest rhythmic and harmonic support. Because of this, the listener quickly anticipates when the music moves toward or away from E. In preparation for improvising over "Fell on Black Days," you'd practice an E minor scale: E-F#-G-A-B-C-D [Fig. 5].

Here's where modes come into play: The interlude in "Fell on Black Days" [Fig. 6] is a temporary excursion into the D Mixolydian mode. You would choose the exact same notes as E minor, but emphasize D as "home base" in your phrasing. Kim Thayil does this by using his open D string as a drone while the bass and rhythm guitars flail on D major.

—Douglas Baldwin

Dear GuitarOne:

I play electric guitar and I recently started tuning down a lot, but the strings get loose and I find it hard to play. I use string gauges .010–.046 in standard tuning. Can you tell me what string gauges I could use to get the same feel when I'm in Drop D tuning, down a whole step?

Stephen Prater
Hueysville, KY

Dear Stephen:

Many bands are using low tunings, especially combined with Drop D tuning. The secret to achieving a huge, heavy bottom-end sound while maintaining a playable fretboard is to use heavier gauge strings. Heavy-gauge strings need to be tightened more than light-gauge strings to reach the same pitch. Therefore, you should encounter much less slack in the heavy strings as opposed to the ones you normally use. The trick is in finding a compromise between a string gauge that will give the big, heavy sound without excessive string slack and a gauge that will allow you to play a solo without killing your fingers. The best compromise may be using string gauges .012–.052. If you do a lot of string bending, you might want to start with an .011–.050 set. Either way, it will take some time to adapt to the heavier-gauge set. You can expect to encounter a little finger soreness upon making the switch. Human skin adapts pretty fast, though, so don't become discouraged if it hurts a little at first.

The other important thing to consider when switching to heavier-gauge strings is the added stress that is placed on the guitar neck. Be sure to have the neck adjusted when you switch to the heavier string set (and readjusted if you decide to switch back to lighter strings) to avoid undue strain and potential damage to your guitar. Also, if you have a floating tremolo system, you'll need to readjust that as well. Without an adjustment, the heavy strings will pull the bridge up, leaving you very little downward range on your whammy bar, as well as making it much more difficult to keep in

tune. Your local guitar store should have a technician that can make the necessary neck and tremolo adjustments for you at a relatively low cost.

—Michael Mueller

Dear GuitarOne:

I really liked your '80s metal Riff Box in the August issue. Could you please print the riff from "Nobody's Fool" by Cinderella? It's one of my favorite '80s tunes. Thanks!

Allison Greene
via e-mail

Dear Allison:

Cinderella may be best remembered for redefining the phrase "guitarslinger" with their around-the-world axe swinging in their music videos and live shows. However, they should also be remembered for some of the great riffs they contributed to the '80s metal scene. "Nobody's Fool" was one of their biggest hits, combining a dark, moody intro and verse figure with an angry, explosive chorus.

Picked in a steady eighth-note rhythm on a clean-tone electric, the introduction [Fig. 7] is a repeated four-measure arpeggiated progression in A minor. The low A note serves as a pedal point throughout the first three measures with a modulation to B in the second measure to break the drone. The Csus2 and D5 chords in the fourth measure provide the listener with a contemplative feel before returning to the dark A minor tonality.

—Michael Mueller

To plug your questions and input into "Guitar Noise & Feedback," address all correspondence to: Guitar Noise & Feedback, c/o *GuitarOne* Magazine, 7777 W. Bluemound Rd., Milwaukee, WI 53213, or reach us by e-mail at: GuitarOne@cherrylane.com

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BEST Riffs OF THE NINETIES

As the final decade of the millennium comes to a close, we find guitar rock very much alive, healthy, and full of promise for a long time to come. The last five years have witnessed a focus more on rhythm playing than on soloing, new experimentation with tunings, and an ever-growing fusing of styles. Through it all,

one thing remains consistent: Guitarists are constantly exploring new avenues in their endless quest for originality. Here, in chronological order, are some of the many highlights from 1995 to the present. Keep your eyes and ears open, as they all contain at least one twist on conventional concepts.

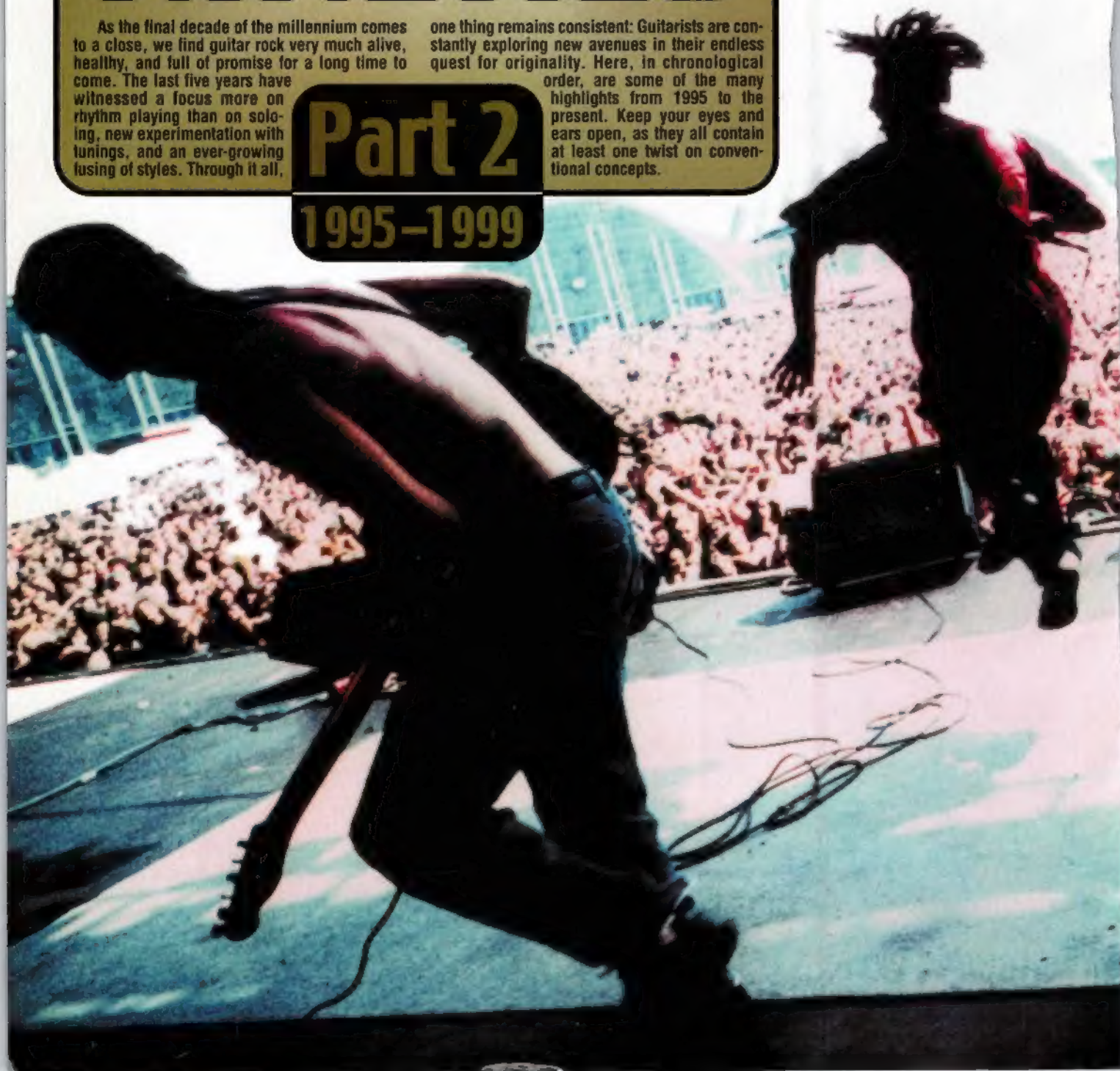
Part 2

1995-1999

"Say It Ain't So" Weezer

Pop rock got a whiff of fresh air in 1994 with the arrival of the lovably nerdy band Weezer. Who can forget their breakout video, "Buddy Holly," with the entire cast of Happy Days sippily grooving along to the time-warped, misplaced band in Al's Drive-In? Produced by the Cars mastermind Ric Ocasek, and packed with catchy, lighthearted tunes with a garage-rock edge, their debut album, *Weezer*, quickly soared up the charts in 1995.

The uncharacteristically moody "Say It Ain't So" is driven by lead guitarist/lead singer Rivers Cuomo's



opening riff [Fig. 1]. Tuned down a half step and executed with a clean tone, it's a funky rhythmic figure that follows the basic chord progression C#m-G#-A-E. The Doobie Brothers-inspired C#m7 move leads to a demented twist on the G# chord: Cuomo "opens-up" the barred G# chord form, letting the B string ring, creating a dissonant #9 extension. After arpeggiating this voicing, he moves to a barred A chord, adds some muted scratches, plays a partial open E chord, and ends the two-bar phrase with a Hendrix-style hammer-on and double-stop slide in 9th position. The two-bar figure is repeated verbatim until coming to rest on a full open E chord. A combination

of pick accuracy and left-hand muting are essential for this deceptively tricky riff.

"What Would You Say" Dave Matthews Band

Carrying on where the "unplugged" era of the early '90s left off, acoustic guitar ace Dave Matthews along with his hot band have been enjoying a steadily escalating, multi-platinum career throughout the latter part of the decade. An eclectic mix of rock, blues, funk, jazz, and folk, his music defies the boundaries of classification, but the top-notch songwriting and musicianship help to make for a winning combination.

A taste of Mr. Matthews' playing style



and personality is perfectly encapsulated in the main riff of "What Would You Say" [Fig. 2], from the band's debut outing, *Under the Table and Dreaming*. It's a two-bar figure that begins with a slippery series of slides on various strings, outlining the chord tones of A9. Ending with some muted string scratches, it moves to the second measure, which is basically an A/G chord played in broken form. The pattern ends with a cool little half-step bend/release and a descending single-note line. With the "switchback" slides, string skipping, well-placed double stops, and syncopation, there's a lot going on here. Start very slowly, making sure your picking and string damping are precise, then work your way up to Dave's quite respectable tempo of 120 bpm.

"Goo Goo Dolls"

After nearly 10 years of struggling for fame, the Buffalo, New York trio the Goo Goo Dolls finally hit the big time in 1996 with "Name," the surprise acoustic track from their fifth album, *A Boy Named Goo*. Guitarist Johnny Rzeznick's gentle, loping riff [Fig. 3] belies the bizarre tuning he employs. Low to high, it's D-A-E-A-E-E, and strummed open spells out a Dsus2 or A5/D chord depending on how it is used in the progression. (You might want to replace your B string with a high E string for less string tension, and less string breakage!) In the first three measures, Rzeznick plays a repeating rhythmic figure, always beginning with a quarter note in the bass followed by selected open strings in a syncopated eighth-note pattern. In measure 4, he doubles-up on the rhythm, effectively introducing the latter part of the riff, which is a four-bar section featuring some cool double-stop, intervallic slides and a nice little chord melody in the final measure. The cleverness of the tuning is that it allows for easy access to the big, thick, droning chord types that are a staple of Rzeznick's unique acoustic style.

"Just a Girl"

When No Doubt hit in 1996, they hit big. Fronted by the quirky-yet-sexy Gwen Stefani, the Orange County quintet became the darlings of MTV and, at the time, were widely touted for chiming the death knell of alternative rock. In any case, they made a huge splash, to say the least, with their diamond (10,000,000 copies) seller, *Tragic Kingdom*. A unique blend of power pop, ska, and Blondie-era punk rock, the album features the "hiccupy" vocal delivery of Stefani along with the hook-laden, driving guitar work of Tom Dumont. Case in point, the signature track, "Just a Girl," opens with one of the decade's most recognizable riffs [Fig. 4]. Basically a cycled one-bar figure, it's a palm-muted, single-note line, using a D note on the 5th string as a pedal point.



Fig. 1 "Say It Ain't So"

Tune Down 1/2 Step
Slowly ♩ = 76

Chords: E9m7, G6sus9, A, E

mf
let ring throughout

Chords: E9m7, G6sus9, A, E

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Fig. 2 "What Would You Say"

Moderately ♩ = 120

Chords: A9, A/G

mf PM

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Fig. 3 "Name"

Tuning

① = E ④ = E
 ② = F# ⑤ = A
 ③ = A ⑥ = D

Moderately Fast ♩ = 148
 Half-Time Feel

Gtr. 1 (across.) A5 A5/G# Dsus2

mf
 let ring throughout

F#m7 A5/E Dsus2 D6 Dmaj9 Dsus2

D6 Dmaj9 D# D#add9 D# Dmaj9 D#

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Fig. 4 "Just a Girl"

Moderate Rock ♩ = 112

Gtr. (dist.) N.C.

mf
 P.M. --

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Fig. 5 "Revolver"

(Drop D Tuning)

Moderately Fast Rock ♩ = 149
 Half-Time Feel

Gtr. (dist.) N.C.

f

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Following an 8th- and 16th-note rhythm pattern, it weaves a chromatic line down the low E string, ending on an E note on the 5th string. The riff has an interesting, almost "backwards" feel to it, due to the syncopation of some of the pedal point notes.

"Revolver" Rage Against the Machine

Just when you think you've heard it all before, a new sound emerges to challenge your ears and ideas of musical expression. Such was the effect felt by many when guitarist Tom Morello and his band, Rage Against the Machine, burst onto the scene in the early '90s. An intriguing mixture of hip-hop, rock, funk, and metal, featuring Zack de la Rocha's politically packed lyric attack, the band's self-titled debut is fueled by Morello's power riffs and highlighted with his unconventional use of effects devices. As evidence to the band's phenomenal popularity, its 1996 follow-up release, *Evil Empire*, debuted in the #1 slot on the *Billboard* 200!

Morello's imagination soars as he journeys far into the realms of sonic exploration. Combining a wah-wah pedal, whammy pedal, flanger, and delay, along with radical use of his guitar toggle switch, he imitates deejay scratches, sirens, techno-synth solos, and an array of unearthly soundscapes. One of the CD's most ominous tracks, "Revolver," spotlights both sides of the futuristic guitarist's personality.

After a 40-second introduction, in which Morello simulates sci-fi outer space noises, he launches into a stripped-down, hard-driving power riff (Fig. 5). Using Drop D tuning (standard tuning with low E tuned down to D) and the D minor pentatonic scale (D-F-G-A-C) as a framework, the riff features some interesting passing notes: C#, B, and F#. The C# is used to create a recurring chromatic passage, and the B adds a Dorian flavor, while the quirky half-step bend to the F# creates a major-third "rub" against the minor tonality of the riff. Be sure to use a strong pick attack, but leave out left-hand vibrato, as it will tend to rob the riff of its particular attitude.

"Lakini's Juice" Live

Throwing Copper (1994) catapulted the Pennsylvania foursome Live to international fame, marking them as one of the most successful mid-'90s alternative rock bands. "Lakini's Juice" (Fig. 6), the first single from the 1997 follow-up album *Secret Samadhi*, with its lush orchestration, was clearly a sonic departure for the band, and as guitarist Chad Taylor admits, the first time they used an open tuning on a recording. Using the "Open D" tuning concept (low to high: D-A-D-F#-A-D), Taylor takes

it one step further by tuning down an additional half step. Combining some open-string strums, a few scratches, and three simple moves on the neck, the inventive guitarist weaves the highly unorthodox, sinister-sounding riff that propels the verses of the song. This riff wreaks attitude and requires a laid-back feel to make it fit into the pocket of the grinding, 92 bpm tempo. And while you're in Open D tuning, you might want to experiment with a few of your own chord shapes. Who knows what you might come up with?

"Trust" Megadeth

In 1997, the mighty Megadeth came out on top of the heavy metal heap, armed with the hit-packed album *Cryptic Writings*. Ironically, only a year after leader Dave Mustaine's former band Metallica was getting blasted by their fans for the infamous *Load* album, Megadeth was receiving the fan adoration and critical acclaim they so rightfully deserved. The main riff for the album's opening track, "Trust" [Fig. 7], is classic Megadeth and classic metal. A straightforward, no-nonsense E minor line played only on the low strings, it employs the "Aeolian note" (C) and the flat 5th (B-) liberally, making for a very dark and sinister riff. Watch out, as it's easy to get your fingers tangled up in this one. It's possible to play the riff entirely in 5th position, but you might want to shift around on the neck, targeting your strongest finger for the strategically placed vibratoed notes.

"My Own Prison" Creed

The fact that their debut album, *My Own Prison*, is still on *Billboard's* Top 100 after almost two full years, speaks volumes for one of modern rock's hottest new bands, Creed. Blasting off in 1997, propelled by the single "My Own Prison," the Florida quartet quickly conquered the airwaves. Three more singles have followed, the CD shows no signs of sliding off of the charts, and the band is just about set to release their much-anticipated sophomore endeavor. All in all, a bright future can safely be predicted for Creed. The band's guitarist, Mark Tremonti, uses one of his favorite tunings, Drop D (standard tuning with the low E tuned down to D), for the cleverly-constructed main riff of the CD's title track [Fig. 8]. A repeating two-bar figure, it starts with an open D5 chord and moves to a neatly-packaged, B- major lick employing hammer-ons and some intricate picking. The same rhythms are used in the second measure but over the new chord F5, and with a respectful nod to Hendrix, the riff ends with a bluesy F major pentatonic fill. Don't be afraid to let the chords ring out, but be very careful with pick accuracy on the single-note lines.



Fig. 6 "Lakini's Juice"

Open D Tuning: Tune Down 1/2 Step

① = D^b ④ = D
② = A^b ⑤ = A
③ = F ⑥ = D

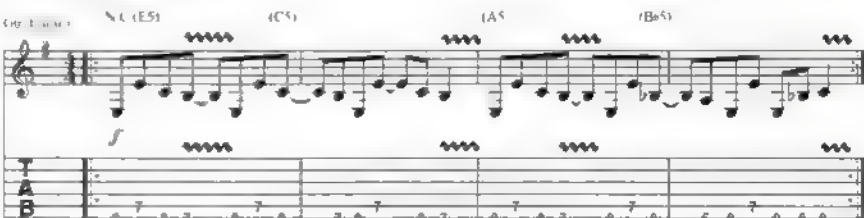
Moderately Slow ♩ = 92



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Fig. 7 "Trust"

Moderate Rock ♩ = 132



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"My Own Summer (Shove It)" Deftones

No doubt about it, the Deftones are heavy! Sure, they're a hybrid of styles, but they effectively take the heaviest and most extreme elements of each genre to mold their own brand of modern metal. Stephen Carpenter's massive guitar "wall of sound" is well-matched by singer Chino Moreno's otherworldly vocal capabilities.

"My Own Summer (Shove It)," the opening track from the 1997 release *Around the Fur*, offers proof to both of these claims. While Moreno runs the gamut from whispered, breathy phrases to full-out shredding vocals that take on an almost industrial flavor, Carpenter gives his customary "Drop D tuning down a half step" (low to high: D \flat -A \flat -D \flat -G \flat -B \flat -E \flat) a workout, churning out the powerhouse main riff (Fig. 9). Actually, we get two-in-one this time. Both are one-bar riffs: the first is played eight times; the second one four times. The first figure is a single-note line based on the D harmonic minor scale (D E F G A B \flat C \sharp) and played entirely on the low D string. Carpenter uses the same 16th-note rhythms, but kicks into power chords for the second figure, adding a "surprise" F \sharp 5 chord at the end of the measure, supplying just the right amount of "weirdness." Notice that the Drop D tuning affords easy access to power chords, as all you need to do is barre across the strings with one finger.

Godsmack

With a certified platinum CD that hit #22 and is still sitting comfortably on the charts, main-stage billing on Ozzfest, and Woodstock '99, it's safe to say that Boston-based Godsmack is the latest "rags-to-riches" story in the ongoing saga of modern metal bands. Their self-titled, self-produced 1998 debut disc soared up the charts, boosted by heavy radio airplay of the chart-topping single "Whatever." Guitarist Tony Rombolo's nasty, in-your-face riff (Fig. 10) is the vehicle that drives this song. Like Stephen Carpenter of the Deftones, Rombolo favors Drop D tuning, but tuned down a *whole* step for extra fatness. It's a relentlessly repeated figure employing only two moves: a chunky, palm-muted D5 chord and a dissonant dyad (two-note chord) played on the G and B strings. The D5 chord is standard fare, but the dyad is made up of both the 5th and the flattened 5th of a D chord, creating the highly dissonant minor 2nd interval, one that will surely send all visitors screaming from your room. Interestingly, this technique of using the 5th and flattened 5th together in the harmony is quite common in circus music. 

Fig. 8 "My Own Prison"

Drop D Tuning

Slow Rock $\text{♩} = 72$

Fig. 8 "My Own Prison" (Drop D Tuning)

Slow Rock $\text{♩} = 72$

Gtr. 1 (slight dist.)

D5 M.C. (B \flat 5 \flat) F5

mf let ring throughout

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Fig. 9 "My Own Summer (Shove It)"

(Drop D Tuning: Tune Down 1/2 Step)

Slow Rock $\text{♩} = 71$

Fig. 9 "My Own Summer (Shove It)" (Drop D Tuning: Tune Down 1/2 Step)

Slow Rock $\text{♩} = 71$

Gtr. dist. N.C. (Dist.)

D5 A5 B \flat 5 D5 B \flat 5 G5 D5 G5 D5 G5 A5 D5 A5 F \sharp 5

mf play 8 times play 4 times

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Fig. 10 "Whatever"

(Drop D Tuning: Tune Down 1 Step)

Moderate Rock $\text{♩} = 122$

Fig. 10 "Whatever" (Drop D Tuning: Tune Down 1 Step)

Moderate Rock $\text{♩} = 122$

Gtr. 1 (dist.)

D5 N.C. D5 N.C.

f PM 4 PM 4

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Guitar

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GETTING GREAT Guitar TONES

Tone: the ultimate musical truth. Say it with a million notes or say it with one, say it in one style or ten; in the end, this musical truth comes down to one crucial thing: your sound. Put another way, tone is the

truth that remains constant, spanning all boundaries and distinctions between styles, equipment, and genres. This month's Lesson Lab addresses this elusive and all-important guitar topic from the ground up. Offered here are five essential categories of tone: jazz, blues, rock,

hard rock, and modern metal. Along with some basic guidelines for creative tweaking, a few characteristic licks and riffs are provided to get you started on application. Bear in mind, as you turn knobs and listen, that it

is your individual voice on the instrument you are really seeking—and that is the second ultimate musical truth. Realize that this quest puts you on the same path that has seen Wes Montgomery, Eddie Van Halen, Jimi Hendrix, and Eric Clapton: all in search of truth and tone.

**From Jazz and Blues
to Rock and Modern
Metal—Sound Advice
on Dialing in the
Perfect Guitar, Amp,
and Effects Settings**



Effects (l to r): Uni-Tune pedal, Mutron envelope follower, Boss CE-1 Chorus, Ibanez TS-808 overdrive, Boss Graphic EQ, Boss DD-2 digital delay, Crybaby wah-wah pedal, MXR Distortion Plus, Dallas Arbiter FuzzFace, MXR Flanger, MXR Phase 90, Mutron Volume-Wah pedal, Prescription Electronics Yardbox fuzz.

Guitars (l to r): Gibson ES-175, Gibson ES-335, Fender Stevie Ray Vaughan Strat, 1958 Gibson Flying V, Fender Floyd Rose Strat, Gibson Les Paul Standard, 1952 Fender Telecaster.

LESSON LAB

Jazz

Jazz is most often played on archtop hollowbody electric guitars. These were the first commercial electric guitars, introduced in the late '30s with the Gibson ES-150 (an electric-Spanish guitar costing \$150) and popularized by Charlie Christian, an innovative player who mixed jazz and blues elements driving the swing era. The earliest models had a single bar-magnet pickup, a.k.a. the "Charlie Christian" pickup. By the early '50s, P-90 single-coil pickups replaced the bar pickup, and by 1958, humbuckers became the norm. For this reason, the archtop electrics of various years sound different when amplified.

The Gibson ES-175 is arguably the most popular guitar of this type. It has been the primary instrument of Joe Pass, Herb Ellis, Jim Hall, Joe Diorio, and Pat Metheny, and has also been used by Wes Montgomery, Kenny Burrell, Howard Roberts, and Pat Martino. B.B. King played one in the '50s, as did Scotty Moore (the ES-295 variant). It has also been used by blueswoman Bonnie Raitt and progressive rocker Steve Howe. The ES-175D has two body-mounted pickups, a three-way selector switch, and tone and volume controls for each pickup. Other guitars of this style include Gibson's electric L-5, Super 400, ES-300, ES-350, Byrdland, Heritage Eagle, and the Guild Manhattan and Stuart.

The classic jazz guitar tone is a definitive clean sound obtained by using the neck pickup exclusively. You may want to roll the tone control down slightly (to 6 or 7) for a darker coloration—use your ear to avoid creating a blurry result. The guitar is typically mated to a combo amp, and here we have two possibilities: tube or solid-state. The most obvious choices are the Fender Deluxe Reverb, Twin Reverb, and the 4x10 Bassman (tube amps), or the Polytone Mini-Brute and Roland JC-120 (solid-state amps). Most other decent combo amps will also be convincing with a little tweaking. Begin by setting the tone controls at the middle position—this will be 5 on most "Fender-type" amps with passive controls and 0 on amps with true active cut-and-boost controls. From this point, add a slight emphasis of mids and lows to taste, and be careful that your boosting of these frequencies does not induce feedback. This can be a major difficulty when using an archtop at higher volumes; so much so that players like Kenny Burrell and Henry Johnson have covered their soundholes with tape to minimize the problem. Add some reverb if the amp is so

Owen Leiferman

Amps (l to r): 1965 Fender Deluxe Reverb, Mesa/Boogie Mark II head, Polytone Mini Brute, 1967 Fender Super Reverb, 1959 Fender Bassman, Marshall JCM 800 head, 1970 Marshall full stack, Soldano, SLO-100 head, 1966 Vox 4x12 cabinet, Vox AC 30 combo, 1965 Vox Royal Guardsman head.

equipped; this will vary from about 3 to 5 on the control.

Strings are another crucial aspect of the jazz guitar tone. Use medium- to heavy-gauge flatwound strings. I recommend Thomastik-Infeld Swing series flats (they were a favorite of Joe Pass and are currently used by Herb Ellis, Jim Hall, Henry Johnson, and a host of others).

Fig. 1 is a characteristic bebop line in swung eighth notes played with our dialed-in traditional jazz guitar tone. Keep the phrasing legato, and pay attention to the accents in the excerpt. Precise articulation is part of the tone.

By modifying the aforementioned jazz setup, you can achieve several other great and usable archtop electric sounds. Slap on an unwound G string, turn up the guitar's tone control, and crank the amp's volume for slight overdrive. You now approach the tone of early Texas bluesman T-Bone Walker. This is also effective in capturing the R&B sound of Motown players like Robert White and David T. Walker. From there, using both pickups will emulate the seminal rock 'n' roll tone of Chuck Berry, who used an ES-350T on all his '50s hits. Similarly, rockabilly sounds à la Brian Setzer are obtained by playing an archtop electric through a bigger, louder amp—try a Fender Bassman or Bandmaster piggy-back model, and add some tight slap-back echo (from 80 to 120 ms with a single echo repeat and the guitar signal equally balanced).

Blues

The beauty of the blues is its diversity and its room for personal expression. This applies to tone as well as note selection and, in this context, means that a variety of guitars and amps can and have been used. Two of the all-time classic blues guitar setups bear some discussion.

For aficionados of most traditional Texas, Memphis, and Chicago electric blues, the thin-line electric is a given. This instrument has a thin, semi-hollow body with a solid wooden strip in the center that provides the best of both worlds: Not prone to feedback like a hollowbody and richer-sounding than a solidbody, the design first appeared as the Gibson ES-335 in 1958, followed shortly by the ES-345 and 355 models. The 335 comes equipped with two humbucking pickups, a three-way selector switch, and tone and volume controls for each pickup. The later 345 and 355 have a Varitone circuit, which produces some unique preset frequency notches. These guitars have been the principal axes of B.B. King, Freddie King, Chuck Berry, John Lee Hooker, Hubert Sumlin, Jimmy Rodgers, Otis Rush, and have also been used by Eric Clapton, Andy Summers, Alvin Lee, and George Harrison. Even well known solidbody players like Eric Johnson, Buddy Guy, and Stevie Ray Vaughan have

Fig. 1 Bebop Line *GUITARONE*



Fig. 2 Memphis Blues Phrase *GUITARONE*

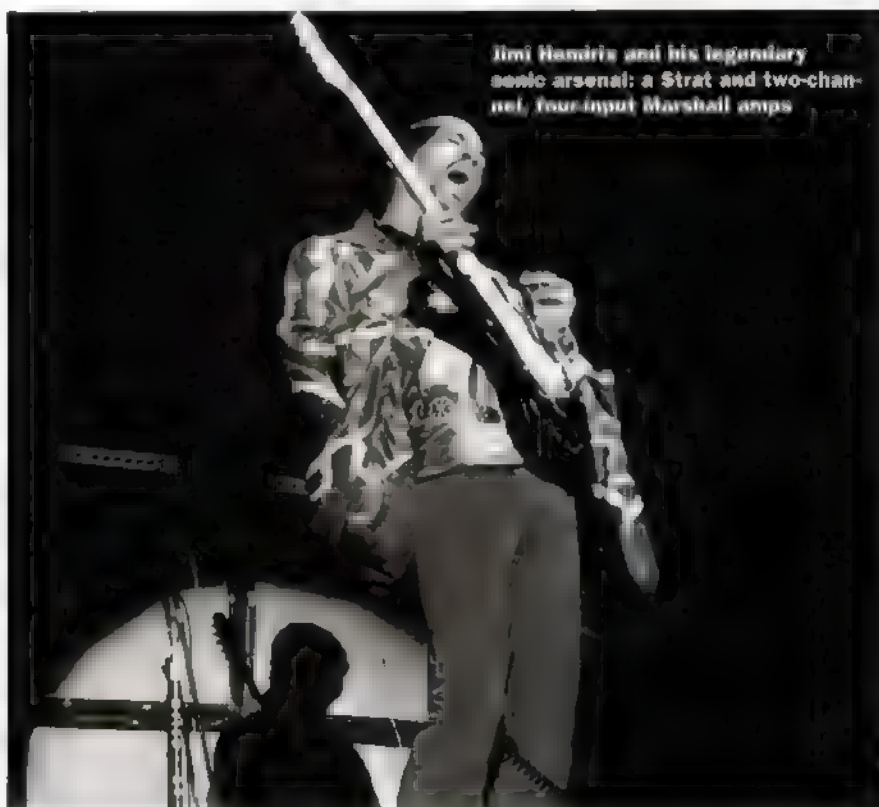
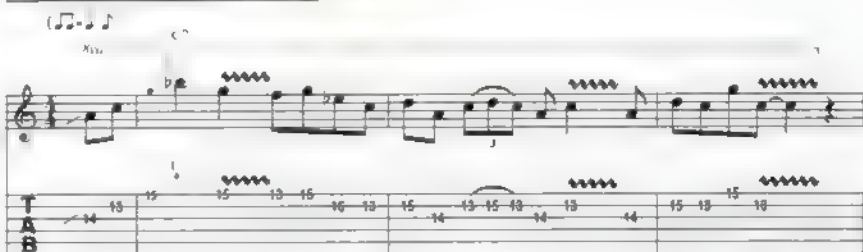


Fig. 3 Modern Blues Lick *GUITARONE*



employed them on occasion. Other thin-line models include the Guild Starfire IV and the Heritage H-535 as well as the lower-cost Epiphone Sheraton and other models.

The classic thin-line blues tone is semi-clean with some tube-amp grit and sustain. This can vary in the tonal spectrum from bright and twangy (use both pickups with the tone controls all the way up) to dark and buttery (the neck pickup, with the tone on about 5). The instrument generally has a pronounced midrange, so many players factor that into their amp settings and reduce the mids. The amp of traditional electric blues is a Fender tube combo. Two perennial favorites are the 4x10 tweed Bassman and the 4x10 Super Reverb, both without a master volume control. To begin crafting the sound, set the amp tone controls at a mid-point and engage the bright switch. A workable basic setting to start would be treble=5, middle=3, bass=4, presence=9. The amp volume should be up at least halfway to produce the overdrive that will cause the long sustain and decay of the notes. You will need to turn it up more if you are playing blues-oriented rock. The guitar's volume control and your attack can then create the necessary dynamics in the playing. Amp reverb is optional.

Fig. 2 is a signature Memphis blues phrase rendered with the thin-line semi-hollow tone. The lick depicts B.B. King's guitar style. Note the use of the "B.B. box" position, idiomatic string bends, and vibrato. An extension of this basic blues tone is the fusion sound of Larry Carlton and John Scofield. Carlton achieved his seemingly endless sustain and violin-like tone with an

ES-335 and a modified Fender tweed combo.

The other side of the blues tone coin involves using a solidbody electric, most typically a Fender Stratocaster with single-coil pickups. The Strat was first marketed in 1954 and was originally designed for country guitarists—it was thought that the tremolo would be a valuable feature in emulating pedal steel guitar. The instrument had a unique asymmetric double-cutaway shape, three single-coil pickups, a three-position selector switch, vibrato bar, a master volume control, and two tone controls (for the neck and middle pickups). Proponents of the Strat in blues music include Stevie Ray and Jimmie Vaughan, Jimi Hendrix, Buddy Guy, Eric Clapton, Bonnie Raitt, Robert Cray, Magic Sam, Jeff Healey, and Kenny Wayne Shepherd.

The Strat offers a wide variety of tones, and all pickup selections are compelling, though in blues the front pickup is usually favored for its warmer sound and the rear pickup for sheer primal screaming. Again Fender combo and piggyback tube amps are the standard—the tweed Bassman and Blackface Super Reverb coming out on top as most blues-approved. As with the jazz sound, it is quite possible to dial in a convincing blues tone with a variety of tube combo amps. When using a Strat, set the tone controls for more bass and mids, as stock single-coils tend to be innately thinner and have more highs. For a bona fide SRV modern blues effect, it is essential to use at least two amps. These can be split with any device that accepts a mono source and has stereo outputs—this would include a delay, chorus, or A/B stompbox. Begin with the

same settings on the amps as the thin-line tone and boost the bass to 6 and the middle to 5. You may want to reduce the treble a notch or two or turn off the bright switch. For additional overdrive, the amp can be fed some gain with an Ibanez Tube Screamer pedal in the front end before the signal split (this gives both amps a gain boost). The TS-808 was a crucial part of Stevie Ray Vaughan's distorted tone, although a TS-9 or newer Tube Screamer will still sound very good, especially with non-master-volume Fender combo amps on the verge of breakup distortion. A good general setting of the TS controls is as follows: overdrive at 12:00, tone at 12:00, and level at 12:00 (all at the midway point).

Fig. 3 is a familiar modern blues lick played with this tone. For a truly authentic SRV sound, you may try heavier-gauge strings; this is another important aspect of the tone. If you are in standard tuning, move up to a set starting with a .012 high E. If you tune down a half step, a .013 or .014 set is the ticket. To play the cleaner rendition of this lick puts you in the Buddy Guy mode. Switch off the TS overdrive and use one amp, preferably the tweed Bassman or similar model, set the pickup selector in the in-between position, which combines neck and middle pickups (#2 on a modern five-position switch), and stick with light-gauge strings.

Rock

Rock has more subgenres, and accordingly, more tones than any other music. One of the most significant was the British rock sound popularized in the mid '60s. This has since affected all rock globally and remains a viable sound today, more than three decades later. In the early stages of rock, as it evolved from the rock 'n' roll of the '50s, country, and blues, nearly every combination of guitars and amps was employed. A constant of the era was the unique nasal tone of the Vox AC30 amp. This English tube combo amp was mated with a variety of guitars but produced one of the most outstanding marriages when combined with the American standard, a Fender Telecaster. The union was part and parcel of the British Invasion in several epochs, be it the innovative pop of the Beatles, the proto-metal experiments of the Yardbirds, or the seminal power rock of the Kinks. Today the Tele and Vox combination are part of rock's essential toolbox, heard in the music of Tom Petty, Jimmy Page, David Gilmour, and countless others. The Tele remains one of the essential guitars of rock and country, while the AC30 has given rise to the quintessential Vox-inspired boutique amp of the '90s, the Matchless.

The complementary blend of the Vox's midrange quality and the Tele's sharp bite produces a semi-clean sound like no other. The Tele is a solidbody guitar with two single-coil pickups, a three-position switch, and shared tone and volume controls. Generally, in this setting, both pickups of the

Fig. 4 "You Really Got Me"

Moderate Rock $\text{♩} = 138$



* Key signature denotes G Major/diatonic

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Fig. 5 "Sultans of Swing"

Moderately Fast $\text{♩} = 146$



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Tele are used (the middle switch position) with the tone controls up all the way. The AC30 is a relatively straightforward amp with three channels: Vib-Trem, Normal, and Brilliant. The first two channels have a separate volume control and share the cut control as a master tone that rolls off highs. The Brilliant channel contains the top boost controls of treble and bass and also shares the cut. This channel has the greatest treble and upper midrange response and tonal flexibility and hence is most often used in rock. A basic functional setting is volume=1:00, treble=1:00, bass=12:00, and cut=9:00. Later Vox permutations included a line of large American-made solid-state piggyback amps (which are currently the sleepers of the vintage amp world). The heads included an MRB effect (Midrange Resonance Boost) that delivered three extreme preset Vox tones. An alternate rendering of the Vox tone can be approximated by sticking a wah pedal into the effects loop of any modern combo amp and setting it for a subtle midrange boost.

Fig. 4 is the immortal barre-chord riff from the Kinks' "You Really Got Me." This sounds amazing with the Tele/AC30 combination. Offshoots of the tone include the mainstream rock of Bruce Springsteen (who used a Bassman and Tele), the Rolling Stones (in which Keith Richards matched his Tele with an old tweed Fender Twin), and the Edge from U2 (who mated a Strat with the AC30 on the group's early material).

Another important and pervasive tone in rock can be described as "classic clean." This is a starkly clean tone usually processed with an effect. Beginning with its genesis in surf music where twangy Strats, Jazzmasters, and Jaguars were treated with copious amounts of reverb, it was made definitive by Mark Knopfler in the late 1970s, continued through New Wave in the early '80s with players like Andy Summers, David Byrne, and Steve Stevens who employed chorus, flanging, delay, and phasing, and ultimately took root in mainstream commercial music as a standard approach. You can hear this in the arpeggiated intros to hard rock and metal tunes post-1986, as well as in contemporary film scores, New Age music, R&B dance grooves, pop records, and '90s rock bands such as Matchbox 20 and Third Eye Blind.

The most characteristic form of this tone is achieved with a very clean amplifier (capable of producing an almost D.I. sound), such as a Roland Jazz Chorus or Fender Twin Reverb, and a guitar having two single-coil pickups, as found in Fender Strats or generic Strat-style guitars post-1986. The guitar's five-position switch is set in this case to position 4, combining the middle and bridge pickups. Practically any decent high-power amp will work, just make sure that it is as undistorted as possible. With a master-volume amp, this means setting the master volume control to full and the preamp as low as

the dynamics of the musical context will allow. Articulating chords and melodies percussively by playing with the fingers emphasizes the expressiveness of this sound.

Dire Straits' "Sultans of Swing" [Fig. 5] illustrates the tone beautifully. This part is played fingerstyle and is colored with slight delay (250-300 ms with some feedback, which produces trailing and diminishing repeats) and reverb. It is a judicious and satisfying application of effects used to soften an overly clean, unprocessed sound, which can be otherwise perceived as cold and unforgiving.

Hard Rock

Hard rock began in the mid-to-late '60s with the pioneering efforts of bands like Cream, Jimi Hendrix, the Jeff Beck Group, and Led Zeppelin. These groups took blues-rock to its zenith, and in doing so stretched the envelope of modern guitar tone to its

breaking point and beyond. Two of the staples of this sound are the Gibson Les Paul and the Fender Strat coupled with Marshall amps. The Marshall amps of this era were non-master types and generally had to be turned up all the way for overdrive (not practical in smaller venues) or driven with distortion pedals (i.e. fuzz boxes). Clapton opted for the Les Paul, while Hendrix used the Strat, adding fuzz. Both Clapton and Hendrix employed multiple Marshall stacks and generally combined amps by strapping channels of separate heads together. This is simplicity itself with two-channel four-input Marshalls. Simply plug into the high-sensitivity input (top input: I or II) of either channel and run a patch cord out of the low-sensitivity input (bottom input) of the same channel into the input of another head.

Eric Clapton made sonic history with his use of the "woman tone" on recordings by Cream. This sound is produced with a

Fig. 6 à la Eric Clapton **GIYONLINE**

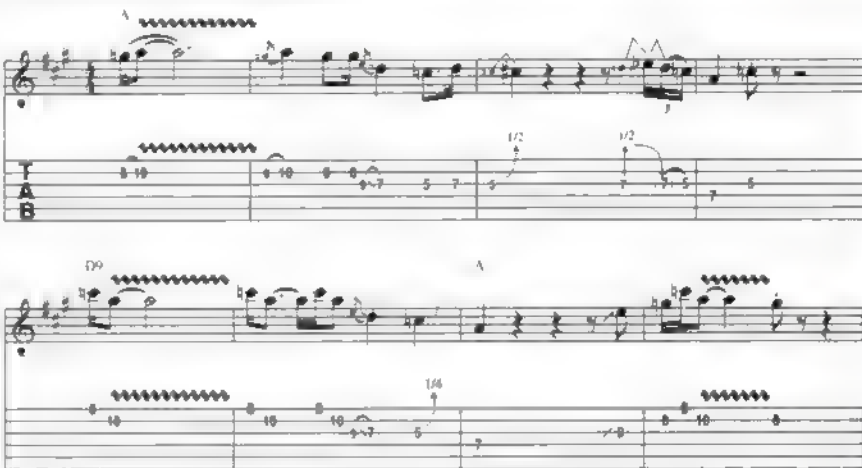
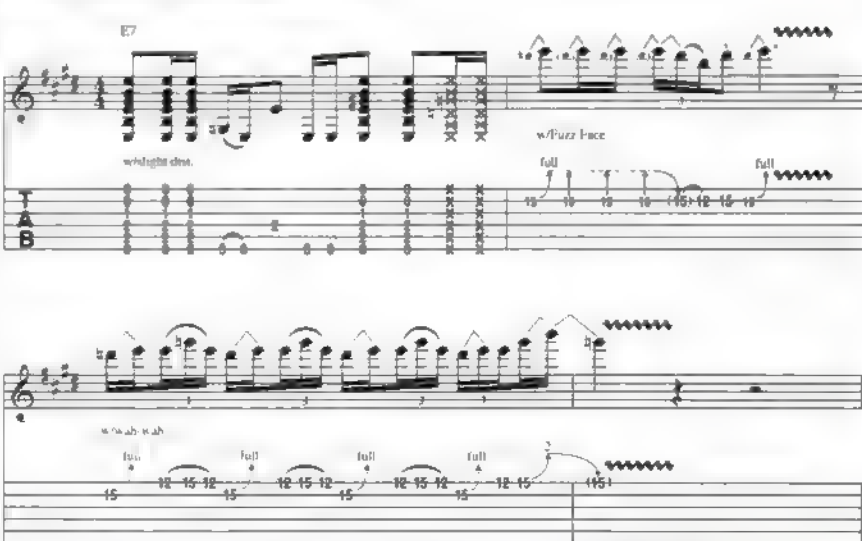
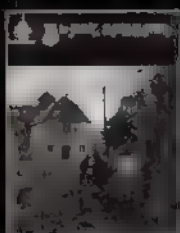


Fig. 7 à la Jimi Hendrix **GIYONLINE**



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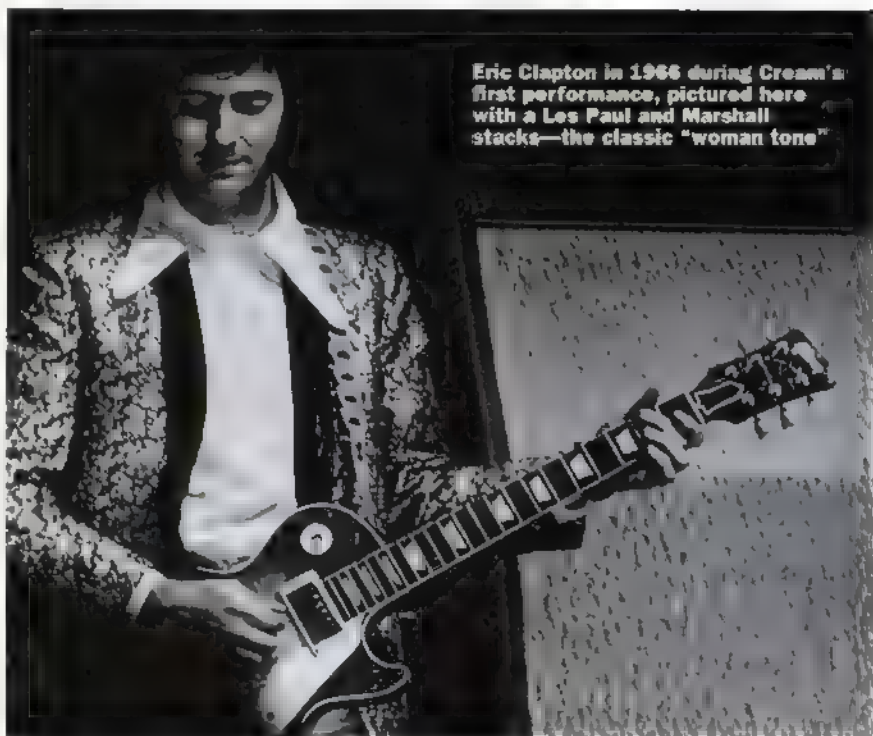
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Eric Clapton in 1966 during Cream's first performance, pictured here with a Les Paul and Marshall stacks—the classic "woman tone"

Fig. 8 Van Halen Lead Phrase **GI ONLINE**

Gibson Les Paul or SG and exploits the neck-position humbucking pickup. The trick is to roll down the tone control very low or to 0, thereby generating a very mellow, bassy result. But that's only half of the equation. The other half involves the use of high-gain Marshall amps to impart a vocal quality with sustain and texture to the signal. With a humbucker, it is generally advisable to plug into the high-sensitivity input (top right) of the bassier channel II for the Clapton tone. The amp is typically "maxed" with tone controls well past the midway point, often all on 10, and volume on full. More recently the "woman tone" resurfaced in the opening riff of Guns N' Roses' "Sweet Child O' Mine." Fig. 6 is a Claptonesque, voice-like melody to be played with this sound.

By contrast, Jimi Hendrix used a stock Strat with single-coil pickups and enjoyed

playing clean or semi-clean rhythm figures as well as distorted lead lines and power chords through Marshalls. His lines were often colored with wah-wah and distortion before being fed into the Marshalls, which were generally set at a lower level to maintain a clean sound for rhythm chording. Most photos of Hendrix performing reveal that he plugged into the second channel (top left input) and sometimes even used the low-sensitivity input. Generally, with a stock Strat, the tone controls are set for more bass and mids with the treble at midway or lower. Fig. 7 is a phrase that illustrates Hendrix's two-tier approach. Note that the opening chords and lick are played with a semi-clean Strat/Marshall tone and the high-register lead licks are treated with a Fuzz Face and wah-wah.

These sounds had huge ramifications

and defined the tone of rock guitar in the ensuing decades. The list of guitarists that fell under Clapton's Les Paul/Marshall spell is long and stellar: Jeff Beck, Jimmy Page, Tony Iommi, Peter Green, Mick Taylor, Allan Holdsworth, Angus Young, Leslie West, Paul Kossoff, Ace Frehley, Gary Moore, and many others. Furthermore, Clapton's tone of this period influenced two important future innovators—Eddie Van Halen and Eric Johnson—each a tone monster in his own right. Similarly, Hendrix's sphere of influence was massive and resulted in a school of Strat/Marshall disciples that includes Robin Trower, Ritchie Blackmore, Tommy Bolin, U2, Roth, Yngwie Malmsteen, and others.

Rock guitarists of the '70s craved more distortion and tonal control from Marshalls at lower volumes. In response to the demand, Marshall developed the master-volume series introduced in 1975. These simply added a master volume in addition to the preamp so that the amps could be fully overdriven at a lower decibel level. These amps remain the standard in hard rock, with the most prized examples being JCM 800 models of the early '80s.

Modern Metal

It all began with Eddie Van Halen in 1978. Abandoning any preconceived notions about equipment setups, he fashioned "the brown sound"—a highly influential tone that took hard rock into another dimension and is still with us in various forms to this day. Surprisingly, Van Halen produced this tone with what would be considered low-tech ingredients: an old Marshall amp and a homemade electric guitar. What he stumbled across was the next logical step in the evolutionary tone-chain of blues to blues-rock to hard rock and ultimately futuristic metal. The amp was a late-'60s non-master model (known affectionately as a "plexy" because of its Plexiglas front panel) which, according to Marshall historian Mike Doyle, was not modified in any way. Interviews document that Van Halen did, however, subject his amps to voltage changes via a Variac (which is like a dimmer control)—don't try this without technical assistance as it can seriously damage your amp! His guitar was assembled from parts at hand: a Strat body and neck and a humbucking pickup with only a single volume control. The combination of a Strat neck and body with a bridge humbucker and Marshall amp seemed to unite the best of what had preceded it in the decade, and served to fire a sonic shot heard round the world. Eddie's influence was felt in the world marketplace as practically every manufacturer in the '80s scurried to build Van Halen-style guitars. The search for more gain and specifically, the "brown sound," resulted in a slew of boutique amp companies offering their own custom-made high gain heads.

The brown sound, then, is obtained with a special vintage Marshall amp, a form fit-

ting homemade guitar, and Eddie's flying fingers. The tone can be approached by the rest of us mere mortals with a good-sounding high-gain amp and a Strat-style guitar with a bridge humbucker. For lead work, the guitar volume is generally up full; for chord/rhythm playing, back off slightly (to 7 or so) to clean up the tone. Figures 8 and 9 are two characteristic phrases that demonstrate the two playing aspects. Fig. 8 is a lead phrase exploiting the famed tap-on technique Van Halen popularized. Fig. 9 is a riff comprised of dyads and triads—a signature chordal pattern in the Van Halen repertoire. Note that both are processed to make the brown sound a little browner. Try a chain of stompboxes in the front end. An MXR Phase 90, Flanger, and graphic EQ (with a midrange boost, approximately +10db at 1-3kHz), as well as an Echoplex would be ideal; however, most well built pedals will get close to the desired effect. Each has its own little preamp and adds something to the overall signal. A number of amps could be used, from top-of-the line Soldano SLO-100s (which Eddie used in the late '80s and '90s) to modern Marshalls to more affordable Carvins and Crates, or even the Van Halen-designed Peavey 5150 amp (which Eddie now uses). Bear in mind that we're going for a saturated Marshall tone with both preamp and power amp cranked; Eddie's tone controls are usually maxed—all on 10.

The other side of modern metal tone is represented by bands like Metallica, Megadeth, and Pantera, who in turn inspired many of the new breed of metal bands such as Korn, Deftones, Fear Factory, and Tool. These bands employ similar thick, ultra-saturated distorted sounds using high-gain amps with seven-string guitars (or down-tuned six-strings) to achieve their trademark earth-rumbling sound. But it all began back in the '80s with the thrash movement of which Metallica was the leading exponent. The Metallica tone is personified in the extra-crunchy riffs of James Hetfield. For our purposes it is logical to start there to get a handle on the sound. Arguably no riff captures the sound better than "Enter Sandman" from the infamous "Black" album of 1991 [Fig. 10] Note the trademark elements in the riff: muted bass notes, tritone melody, and power chords. Don't spare the downstrokes!

The Metallica tone can be created with a variety of guitars and amps; however, for the purist, nothing but a custom-built ESP solidbody and a Mesa/Boogie Mark II-C with Marshall cabinets will suffice. The main objective is to produce a fat, bridge-humbucker sound with massive overdrive. A high-gain modern amp with closed-back 4x12 cabinets is a must. EQ plays a role in this sound. The Boogies are fitted with built-in graphic equalizers, which are used in shaping the already-distorted tone. Modern metal has a "scooped EQ" tone that involves boosting the treble and bass portions of the



signal and attenuating the mids—this provides plenty of low-end thump and high-end definition ideal for muted bass notes, power-chord riffs, and lower-register lines. If your amp doesn't have an onboard EQ, one can be added in the effects loop to work after the preamp tone controls as a final shaping control. The frequencies to boost (+10 db) are 80, 240, and 660 Hz. Attenuation (-10 db) applies to the 750 and 220 Hz regions. Any

solidbody guitar with a bridge humbucker will perform well; however a Flying V or Explorer may just give you that extra push over the edge.

A Parting Note

Every guitar and amp is different—as different as the hands of every individual guitarist. As you pursue your own tonal nirvana, be aware that the interaction of these three elements, in conjunction with the idea you are trying to communicate, makes up the composite we call tone. It is recommended you spend time with every amp you play and find its sweet spot. A simple procedure is to play the open A string in steady eighth notes as you turn each control and find its most pleasing point in the tonal spectrum—perhaps where the preamp or power amp really begin to sound saturated. This may be enlightening and surprising. Sometimes, the best rock tone may not be with the volume maxed to 10 but at 9 or 8. The

bottom line is that you must experiment and use your ears. Make it a long-term commitment for as long as tone and your sound are a priority.

My thanks to George Saer and Matt Bruck for their commitment to tone and for their support and enthusiasm in sharing their knowledge of the subject. Their insights were invaluable to the writing of this article. ☐

Fig. 9 Van Halen Riff **GIONLINE**



Fig. 10 "Enter Sandman"

Moderate Rock ♩ = 124



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GEARBOX



by *Emile Menasché*

EQUIPMENT NEWS & REVIEWS

True or False: To get a classic sound, you need classic gear. True. False. Er ... both. Maybe some explanation is in order. This month's Gear Box is full of stuff you can use to dial up great rock 'n'

roll sounds of yore, from the testosterone-driven bark of the Epiphone Les Paul Standard to the deep

moonlit twang of the Danelectro Baritone to the sound and fury of the dozen or so tube amps modeled in the Crate DX-212 digital amp. They may not be classics in and of

themselves, but each in its own way delivers enough vintage flavor to help you get the classic tone you're looking for.

Featuring hot new products from Epiphone, Crate, Danelectro, Alvarez-Yairi, Harper's Guitars, and Fender

Epiphone Les Paul Standard Guitar

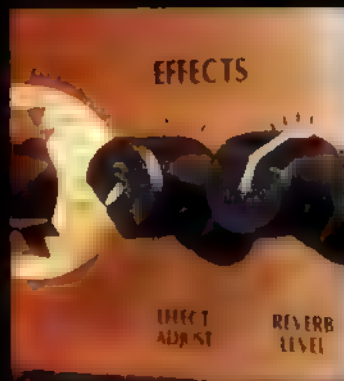
The Les Paul is more than a guitar: It's a legend and an archetype. When an electric guitarist seeks a sonic identity, one of the questions he or she asks is, "Do I want a Les Paul sound or a Strat sound?"

Unfortunately, new Gibson Les Pauls have become pricier every year—way out of reach for many players. Enter Epiphone. Gibson's sister division has become a pipeline of affordable yet highly playable guitars, many based on classic Gibson instruments. The imported Epiphone Les Paul Standard is a prime example: With its mahogany and alder body, maple top, and 24 $\frac{1}{2}$ "-scale rosewood fingerboard over a mahogany neck, it and an American-built Les Paul Standard are made of very similar materials. Hardware—two humbuckers with chrome covers, individual volume and tone knobs for each pickup, stop tailpiece, tune-o-matic bridge, and vintage-style tuning keys—all recall the classic design. The biggest difference is

price: The Epiphone version in black lists for just \$799, one-third the price of the least-expensive version of the Standard (\$2,399).

So much of the Les Paul's mystique is wrapped up in its distinct styling. From a distance, the Epiphone version looks just like the original. The main cosmetic difference is the headstock. A closer look, however, reveals more distinctions. Unlike the Gibson version, the Epiphone has a three-piece neck and a two-piece body. Some of the finishing details, such as the plastic binding on the neck and body, look a little rough on close inspection—not that the guitar is poorly made or sloppy. In fact, from a practical standpoint, workmanship is excellent. The neck is sleek and speedy; the frets are smooth and well laid, tuning is sure and stable. The Epiphone is also the lightest Les Paul I've ever held in my life—which may or may not be a bad thing.

One area where the Epiphone Les Paul rivals its more expensive counterpart is playability. The neck is sleek, smoothly finished, and



Overall, the Epiphone offers an excellent balance between looks, tone, playing comfort, and price. If you're in the market for a Les Paul and don't have the funds for a Gibson, the Epiphone is a worthy and worthwhile alternative.

Eddie Van Halen's "brown sound" [Fig. 2].

If you're intimidated by the idea of programming digital gear, you'll be glad to see the Crate's familiar-looking set of tone-shaping controls, which include gain, bass, mid, treble, and channel volume. These operate pretty much the same way as those on a conventional amp, with one notable exception—unlike many tube amps, the Crate's gain and EQ controls offer a smooth and progressive taper. Most tube amps have a couple of sweet spots that characterize an ideal tone, but the Crate gives you a little more flexibility. With several of the models, I was able to dial in subtle changes to both tone and overdrive.

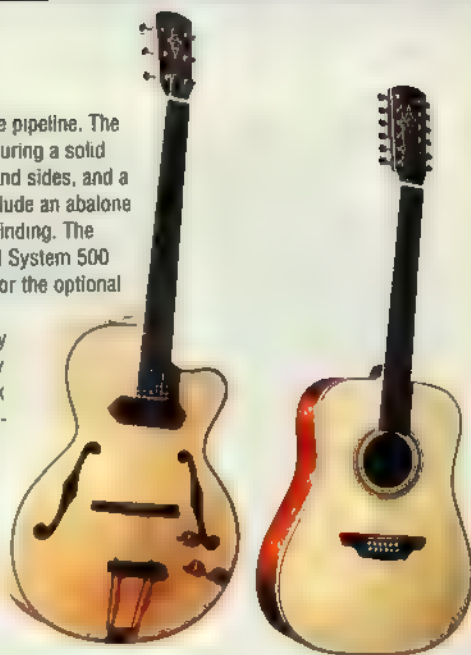
In addition to the amp models, the DX-212 has many of the effects that you need to complete your guitar's tonal profile built-in. The Effect section handles most guitar effects, such as touch wah, compressor, tremolo, vibrato, chorus, flanger, delay, echo, rotating speaker, and various combinations. Once you choose an effect, you're limited to editing it with two tools: the Effect Adjust knob, and the Tap switch. The latter controls delay time and/or the speed of modulation effects such as chorus, flange, tremolo, and rotating speaker. Like the Tap switch, Effect Adjust handles one or two selected parameters per effect-type. This scheme simplifies editing while providing basic functionality, but at the cost of some of the detailed fine-tuning many of us like to do with our digital effects. More notable is the absence of an effects bypass switch. The effects themselves sound very good, especially the delays, tremolo, chorus, and flange. The reverb also sounds good. You can control level and depth, and thanks to the DX-212's stereo configuration, you can create some vibrant and realistic ambiances.

The DX-212 can operate in either manual or preset mode. When you're in manual mode, the settings you dial in with the front panel controls are the settings you hear—just like a traditional amp. One of the coolest things about the Crate is the way selecting an amp model does not "zero" out the rest of the tone parameters the way it does on some other digital amps. You can really get a handle on how each model responds by scrolling through the Amp Selector settings while leaving the tone and gain controls in one place. As mentioned earlier, the gain and tone controls perform differently depending on which amp model you've selected. In some cases, one or more of the tone controls directly influences the amount and character of the overdrive. Once you create a satisfying tone, you can store it as a preset for later recall. The DX-212 can store up to 100 presets, but only 10 are available from the front panel. To get at the other 90, you need an optional

A Pair from Alvarez

Alvarez Acoustics has two new guitars in the pipeline. The PD80-12 is a 12-string flat-top dreadnought featuring a solid spruce top, scalloped bracing, mahogany back and sides, and a rosewood fretboard. Cosmetic appointments include an abalone soundhole rosette and ivory/herringbone body binding. The PD80-12 can also be purchased with an optional System 500 MK II preamp/EQ. List price is \$699; add \$300 for the optional preamp.

The AD65CE (\$999) is an electrified, cutaway version of the AD65. It features a single-cutaway archtop body, with a spruce top over maple back and sides, and a rosewood fingerboard. For electronics, the archtop combines a neck-mounted, vintage-look single coil with a bridge-mounted piezo mated to the System 500 MK II to offer both electric and electric/acoustic-type tones and stereo output. Contact: Alvarez/Alvarez-Yairi, 1400 Ferguson Ave., St. Louis, MO 63133; 314-727-4512, fax 314-727-8929, www.alvarezgtr.com



Cult Following

Fans of Blue Öyster Cult may find the divine path to six-string nirvana in a new Buck Dharma signature model from Harper's Guitars. The unique-looking solidbody electrics, designed by Dharma himself,

feature a basswood body with a figured maple top, a two-octave neck, and a double-cutaway design with a special rounded heel that allows improved access to the upper frets. The maple neck is capped with a pau ferro fingerboard and sports a 2 + 4 headstock equipped with Sperzel locking tuners. Additional hardware and electronics include a Wilkinson tremolo and a pair of DiMarzio humbuckers, which are mated to a three-way switch, master volume and tone controls, and a coil-split mini-toggle. The list price of \$2,100 includes hardshell case. Contact: Harper's Guitars, P.O. Box 2877, Apple Valley, CA 92307, Phone/fax: 760-240-1792; members.aol.com/harpergtrs/index.html

Fender Bender

Fender Amplifiers has added DSP power to its popular Princeton Chorus stereo amp. The Princeton Chorus DSP will feature a built-in effects processor offering room, hall, and plate reverbs, delay, chorus, flange, and other effects for more than 4,000 possible combinations. The compact combo features a pair of special design 10" speakers driven by a 25-watt-per-side stereo power amp. Other features include channel switching, a built-in limiter, three-band global EQ and presence controls, drive select, gain knob, drive volume, and more. The amp comes with a three-button footswitch that can select channels as well as activate/bypass the reverb, delay, and modulation effects. The suggested retail price is \$699.99. Contact: Fender Musical Instruments Corp., 7975 N. Hayden Road, Scottsdale, AZ 85258, 602-596-9690; www.fender.com



www.guitaronemag.com • OCTOBER 1999 GuitarOne 29

How to achieve Soundgarden's grunge tone for "Spoonman"



"Spoonman"



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Tapping into Soundgarden's trademark tone requires two things. The first is tuning: "Spoonman," like so many Soundgarden songs, uses an alternate tuning, though in this case it's the relatively straightforward Drop D. Aside from changing finger patterns for the barre chords that carry the tune, a string that's lowered in pitch sounds a bit different—floppier, buzzier, and less harmonically centered. This helps make the riff sound fatter and more dynamic. The second requirement is tone. Soundgarden's approach is simple. You can duplicate it with any humbucker-equipped solidbody and an overdriven tube amp. Add a distortion box for a little extra kick when necessary, and play with a vengeance. —EM

Crate footswitch (which also gives you access to the Tap Tempo feature) or a MIDI controller—a somewhat limiting arrangement. My only other gripe was that I found the controls difficult to read from some angles: A slightly angled control panel would be an improvement.

Other than that, the Crate is an impressive performer. It's easy to operate and understand, sounds excellent, and most important, *feels* right.

S P E C S

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- Contact: Crate, 1400 Ferguson Ave., St. Louis, MO 63133, 314-727-4512, fax, 314-727-8929, www.crateamps.com

Danelectro Baritone Guitar

When it comes to funky retro chic, Danelectro really has it down. The original Danos were popular because they looked cool, sounded relatively good,

and were affordable enough for aspiring rockers. Primitive? Sure—lipstick pickups, simple tuning machines, a metal nut, a one-piece bridge/tailpiece and bolt-on neck are all about as basic as you can get. Strange? Well, what else would you call a guitar made of the same material as your grandma's kitchen table. Hip? You betcha.

A baritone guitar is a unique instrument. Tuned a 5th lower than a standard axe, a bari bridges the gap between a conventional six-string and an electric bass. The Danelectro Baritone is a single-cutaway solidbody with a 30" two-octave neck. The rosewood fingerboard carries extra-large frets. The neck is wider than that of most guitars, but not nearly as wide as that of a six-string bass, and should feel familiar enough to the average guitarist. Though the action on the test guitar was somewhat high, I found it comfortable to play both single notes and chords. And that's the biggest difference between a baritone guitar and a bass: You can play the Dano pretty much the same way you play your regular guitar. There are some physical adjustments, to be sure, but the overall feel is familiar, and the strings feel more like guitar strings than bass strings.

The lipstick pickups are a little on the noisy side, but they sound cooler than the ice in a James Bond martini. Each pickup has a distinct tone that

leans toward the bright side; combine the two and you get a plinky "thunk" worthy of a spaghetti western. The controls—concentric knobs with the tone control inside the volume control—offer some tone-shaping power, but they really don't take the Baritone far from its characteristic sound. You can, however, get some outrageous sounds by feeding the Bari through a fuzz box, especially when you play the low strings with an 8th-note blues lick like Fig. 3.

One of the things that's always bugged me about reissue instruments is the way manufacturers dress them up to a premium price-point when the original versions were intended to be affordable, everyday axes. Danelectro didn't go that route, and I applaud them. True to Danelectro's roots, the Bari plays well, sounds good, and oozes character—all at an irresistible price. **C**

S P E C S

Danelectro Baritone Guitar

- Two-octave maple neck with rosewood fingerboard
- Two single-coil "lipstick" pickups
- Concentric volume/tone knobs
- List price \$349
- Contact: Danelectro, P.O. Box 2767, Laguna Hills, CA 92654-2769; 949-498-9854 fax, 949-369-8500, www.danelectro.com

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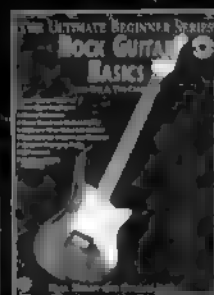
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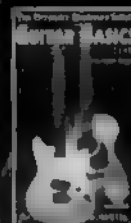


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Subjects covered are: lead licks and patterns, lead guitar techniques, picking techniques, power chords, and rhythm playing, major and minor scales and patterns, and reading music notation and tablature.

Guitar Basics, Step One for Electric Guitar
(REH854) VHS Video

Topics include: tuning up quickly and accurately, changing strings, needed accessories, playing popular chords, and much more.



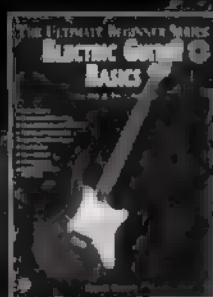
Guitar Basics, Step Two for Electric Guitar
(REH857) VHS Video

Topics include: basic strumming techniques, picking technique, beginning improvisation, playing barre chords in any key, special electric guitar techniques, and much more.



Electric Guitar Basics, Steps One & Two
(UBSBK101CD) Book and CD

Subjects covered include: guitar basics, chords and strumming, music notation and tablature, the blues progression, lead guitar techniques, lead scales, and barre chords.



GUITAR BASICS

Guitar Basics,

Step One for Acoustic Guitar
(REH854) VHS Video

Topics include: tuning up quickly and accurately, changing strings, needed accessories, playing popular chords, and much more.



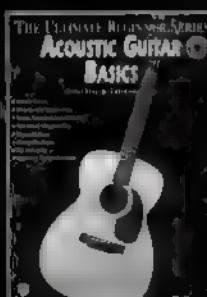
Guitar Basics, Step Two for Acoustic Guitar
(REH855) VHS Video

Topics include: popular chords, incorporating variety into your rhythm playing, how to create melodies using hammer-ons and pull-offs, how to play in any key using the capo or barre chords, and much more.



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STATIC-X



**L.A. quartet
unleashes
their brand
of searing
techno-metal
to the masses**

Los Angeles-based quartet Static-X are part of a new breed of post-mod/pre-millennial heavy metal musicians who are trying to maintain roots to the origins of the genre while simultaneously ripping it apart. The band was forged together by Chicago expatriates Wayne Static (vocals, guitars) and Ken Jay (drums) when they moved westward to California in search of warmer climates and a more accessible, creative scene. Once relocated to the sand-speckled coast of southern California, the duo quickly linked up with guitarist/programmer Koichi Fukuda, an Osaka, Japan, native, and bassist Tony Campos—ironically, the only purebred Cali native of the bunch.

The group has carved out their own niche within the ever-changing metal landscape by blending together electronic haberdashery with what Koichi describes as “a very in-your-face, heavy, chunky guitar sound.” Wayne, on the other hand, prefers to call the band’s deft mixture of tweaked electronica and raging guitar gristle “evil disco.” However you choose to describe it, one thing is for sure: Throughout the 12 tracks on their debut CD, *Wisconsin Death Trip*, the dueling axes of Wayne and Koichi unleash a bevy of riffs that shred, rip, and bleed profusely. The result is a thick, turgid miasma of searing intensity. Just as Phil Spector had his legendary “wall of sound,” Static-X have concocted their very own crunching “wall of guitars.”

Interview by Spencer Abbott • Photography by Peter Amft

Wayne, what prompted you and Ken to make the move from Chicago to L.A.?

WAYNE STATIC: We were just having a really hard time finding other people to play with. The metal scene there, at least five years ago, was very old-school. There was a lot of grindcore and thrash, and we couldn't find anyone who wanted to do something new. So we thought, "Why not go somewhere where it's warmer, start all over again, and see what happens?" I didn't really know what the L.A. scene was like at the time, either, but I knew we were having no luck in Chicago, so if nothing else, at least we'd be warm.

Koichi, how did you hook up with Wayne and Ken?

KOICHI FUKUDA: My old band was rehearsing in the same building as them. So I knew what kind of sound they had because every time I walked by their studio, I could hear them playing. I heard heavy guitar sounds and some programming sounds coming out of that room, and I thought, "Wow, I could do something with these guys." I had my computer hooked up in my old studio, and one day I invited them over and showed them what

board, and I was really into Michael Schenker and Neal Schon at the time.

Why did you come to the States?

KOICHI: I came here to attend music school. I went to Berklee College of Music in Boston. I was there for years because I had to go to school to stay in the States. After two years in Boston, I realized that I'd always liked the heavy guitar sound, so I went to L.A. in 1990.

What kind of equipment are you guys running?

KOICHI: Ibanez just made me a guitar that has the DiMarzio Tone Zone pickup. It's based on the RG model. It has a mahogany body and maple top with just one humbucker and one volume control. It's a pretty simple guitar but I like it.

WAYNE: My rig is extremely simple. I'm a firm believer in simplicity and the "less is more" philosophy. I use a Gibson Gothic V with Seymour Duncan distortion pickups. I run it through a Boss noise suppressor pedal into a Marshall VS-100 with a 4x12 Marshall cabinet.

Why the simpler-is-better philosophy?

WAYNE: I see so many guys who have a 20-space rack filled with crap and all kinds of lights, but their guitar tone sounds like ass. I used to try to get all of these effects units, preamps, and pedals to try and get the ultimate crunch sound, but when it all comes down to it, a Gibson through a high-gain Marshall is the crunchiest, fattest sound you can find. I used to run a JCM 900, but I switched to the Valvestate because it pushes the low end a lot harder.

So is that how you get that "power grinder crossed with a high-speed drill" sound that permeates the songs on the album?

WAYNE: Yeah, basically. The trick is in the Valvestate amp because it combines a tube preamp with a solid-state power amp. You still get the tube crunch, but the solid-state power amp keeps the low-end real firm.

How do the two of you balance one another out?

WAYNE: Well, Koichi's all tube. He uses a VHT amp, so the two sounds together are super-thick. Yet the two sounds are slightly different from each other. Most of the

"I think 'rhythmic trancecore' was our old self-proclaimed title. But lately we've been calling ourselves 'evil disco.'" —Wayne Static

I had. Wayne had a cool drum machine with him and was programming a very cool beat, so I knew I could work with them.

What were you doing in Osaka before coming to the States? Were you playing in bands over there?

KOICHI: No, not really. I was just practicing guitar when I was in high school and jamming with friends on old cover songs by bands like Judas Priest and Iron Maiden.

What drew you to the guitar in the first place?

KOICHI: I played piano when I was a little kid, which eventually led to playing with electronic keyboards. But with keyboards, you have to sit in one place all the time, and I started getting bored, so I started playing guitar when I was in high school. I found that the guitar offered more freedom than the key-



time, we pretty much play the same thing in order to get one big, fat sound. He does a couple of little extra things with effects here and there, but for the most part, we're just going for the huge wall of sound.

Is that the same way you go about creating the sound in the studio?

WAYNE: For the record, I did a left and right rhythm track with the Valvestate, and Koichi did one track right up the middle.

Who would you cite as influences?

WAYNE: There are a lot of influences in what we do, which is why we sound different from a lot of bands. Guitar-wise, Tommy Victor from Prong was probably the biggest influence on my guitar style. As far as the rest of the band goes, there



seems to be more electronic influences—everything from old Ministry stuff to Prodigy and Crystal Method. Those things really inspire me.

So that's where the term "rhythmic trancecore" comes into play?

WAYNE: Yeah. I think "rhythmic trancecore" was our old self-proclaimed title. But lately we've been calling ourselves "evil disco." I think that's a little more descriptive of our music. It's very subtle and dark, and I think the evil disco title reflects the humor a little bit, as well

Koichi, what are your influences?

KOICHI: Page Hamilton from Helmet is one. He can turn the guitar into a percussive instrument.

Is that one of your goals, to stretch the boundaries of guitar so that it becomes a different instrument?

KOICHI: Yeah. That's how we approach our guitar playing. I think Wayne approaches it as a percussive instrument. When we write our songs, the band is like one huge percussive instrument.

It took you guys about four weeks to record the album, right?

WAYNE: I think it took more like six weeks, because we did about three weeks of tracking and three weeks of mixing. We actually did the drums in our rehearsal space before we went into the studio. We spent about two months on the drum tracks, programming, and keyboards. We were able to really take our

time and make sure that the drum tracks were flawless and totally slammin', exactly how we wanted them. Because all the electronic stuff and drums were done prior to entering the studio, we saved a lot of time.

What do you guys do on tour to occupy the downtime?


WAYNE: All of us are different. Our drummer is always reading in his bunk. Tony, the bass player, plays video games a lot. Koichi and I usually hide out in the back lounge and work on our electronic toys, working on new ideas, and doing some recording. We recorded a Ministry cover, "Burning Inside," while we were in Chicago. We're gonna record a song for the *Nativity in Black Part 2* Sabbath tribute, so we've been working on ideas for that. We're thinking about doing a remix of "Embryo," which is actually just an acoustic guitar intro to one of their other songs. We're thinking of sampling that, looping it, and building on it with a heavy electronic drumbeat and some heavy guitar riffs. We're also thinking about doing "Behind the Wall of Sleep." Either way, we're really gonna try to turn the song into our own and make it sound more like Static-X.

Do you have a preference between being locked away in the studio or playing live?

WAYNE: I really hate recording. Sometimes it's exciting to hear the finished product, but for the most part it's kind of nerve wracking to get your performance perfect. I enjoy the challenge of trying to make all the knobs and electronic stuff work in your favor, but I hate the guitar-performance aspect of being in the studio. Playing live is what it's all about for this band. It's always been about playing live for us. We make everything work live before we even bother thinking about recording anything. Every song on the record, except the last two, was played in front of an audience before we recorded them. When you do things that way, you tend to find out which songs are really good and which songs aren't. The ones that hold up after a month or two of playing shows are the ones that make it to the studio.

KOICHI: That's a hard question. It's hard to choose. Working in the studio is great for songwriting. But the live show is a place to present the songs to the audience, so that's a lot of fun, too. When we write songs in the studio, we imagine how the riff will work with the audience—how they'll move their bodies to the riff.

So the audience is always in your mind, even when you are in the studio?

KOICHI: Exactly. 



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Travis Pick



With his steady, mellow drawl and easygoing manner, Travis Meeks personifies southern hospitality. Even when assaulted with innumerable interview questions all day long atop the roof of the Belage Hotel on Sunset Boulevard in balmy Los Angeles, he speaks with a mixture of calm intensity and neighborly finesse.

But don't let his rustic southern charm fool you—Travis Meeks is no stereotype. Since Days of the New first emerged from Louisville, KY back in 1997, he's been anything but your average guitar-wielding 20-year-old. While Days of the New took a bum rap from some folks due to its Alice in Chains-meets-Soundgarden vibe, just as many folks embraced the quartet's music, making worldwide hits of songs like "Teuch, Peel and Stand" and "Shelf in the Room." Comparisons to these other modern rock acts came largely due to Meeks' voice, which accentuated his introspective lyrics with a rich, guttural growl. But where the band really veered off from the pack was in its trademark sound: an exclusive reliance on acoustic guitars.

In 1999, Meeks has turned the tide a bit. Sure, he's still aggressively picking acoustic guitars, but little else remains the same. Not only did he spend close to two years writing, arranging, recording, and producing his new album, *Days of the New* (or "The Green Album" as Meeks calls it), but he has made some significant changes both within the structure of the band and in the music. First, he "dumped" the rest of the band. Then he entered the studio (which he and his father had built) and set about creating a sprawling concept album. The result? A 72-minute magnum opus that comes off like The Who's *Quadrophenia* if it had been written by Lynyrd Skynyrd or the Allman Brothers Band.

While Days of the New's sophomore effort literally redefines the term "classic rock"—the album is teeming with lush orchestration, all of which Meeks arranged himself—it still manages to contain the familiar aggressive acoustic guitar sound, making it a logical progression from its predecessor.

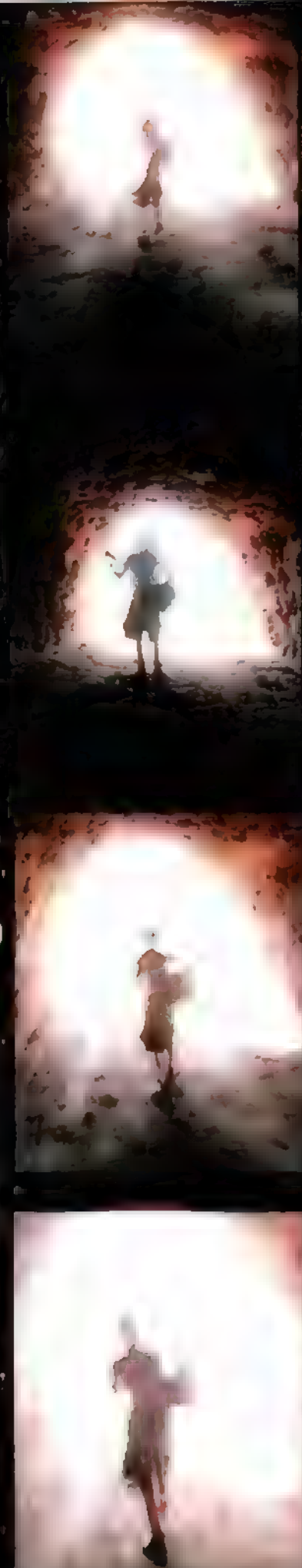
Meeks also updated his role within Days of the New. For this endeavor, he operated more as a traditional composer/bandleader than the typical rock frontman. Meeks wrote and arranged the whole album, played all the guitar and bass parts, many of the drum parts, and even programmed some of the light electronic embellishments. What's more, he personally hired all the musicians himself. Pretty ambitious for a man barely out of his teens.

DAYS OF THE NEW FRONT-MAN TRAVIS MEEKS HEADS IN A BOLD NEW DIRECTION, ORCHESTRATING A CONCEPT ALBUM AROUND A MELTING POT OF MUSICAL IDEAS AND HIS HARD-EDGED ACOUSTIC GUITAR STYLE

ing

INTERVIEW BY
SPENCER ABBOTT

PHOTOGRAPHY BY
SEAN MURPHY



PHOTOGRAPH BY SEAN MURPHY

PHOTOGRAPH BY SEAN MURPHY

What prompted you to undertake a "concept" album? I mean, that's a stretch from the more individual song-oriented nature of your last record.

Well, originally my first record was gonna be a concept record, too. The whole *Days of the New* thing is a concept within itself. But my first record ended up sounding kind of the same throughout; it was safe. It did sell 1.5 million records, and that's not a bad thing. It was more an introduction saying, "Hey, here I am. I'm a kid, and yes, I'm kind of singin' through my nose half the time, but hey, this is just the beginning." And yeah, there were the Alice in Chains/Soundgarden comparisons, but I was doin' all acoustic material, and I know that most of their acoustic work wasn't nearly as defined as my first stuff. With the first record, I still stood out in my own way to an extent. But it did not lead into a concept. The guitar sound was the same from beginning to end. I wanted to put orchestra parts in songs like "Whimsical" and "Cling," and I wanted "What's Left for Me?" to be bigger and more compact. I also wanted some songs to have more of a groove, but I didn't get to do that. It was kind of like, "Let that go, and let's move on. You can do the next songs that way." It was like whatever gets the treatment, gets the treatment, y'know? And it was the second album that got the treatment.

What prompted you to go for the full-on, lush orchestration?

I'm really interested in ethnic music as well as the vibe you used to hear years and years ago. Not the ritzy classical stuff, but the *Conan the Barbarian* stuff. The big, nasty, Transylvanian gothic bam! Big cymbals, timpanis, trumpets, a woodwind section, a brass section, and a string section. I enjoy not just the sounds of these orchestrations, but arranging them, too. I like to get them so chaotic that people say, "Okay, I hear this melody, but this melody is going da-da-da-da and this other melody is going three-against-four." You've got 50 things going on at once, and can choose what you want to listen to, instead of, "Here's a song." I'm bored with music today, from A to Z. There's a format: there's radio, and there's MTV. If you want to hear a good song that has melody from beginning to end, has a beat, and has decent vocals and a hook, then you listen to those stations. But if you want to listen to some stuff that has melody and another melody and another melody and another melody on top of that, there's *Days of the New*. It's a totally different thing; it's a totally different direction.

Forgive me for saying this, but the sound you've created on the new album is almost retro in a way. It's definitely more akin to the music of the late '70s than to anything that's out there today in the late '90s. It's got that epic, progressive, classic-rock vibe running through it.



"ACOUSTIC GUITAR IS VERY MUCH A DIFFERENT INSTRUMENT. SURE, IT'S A GUITAR, BUT IT'S A REAL GUITAR."

Yeah, it's more rockin' and more nasty. There's a lot of range within the vocals, and the tunings and sounds are different. There are a few guitar parts that intertwine throughout the songs, too. But overall, I can definitely relate when you say that it reminds you of the classic and progressive rock of the '70s, because that's the only time

they really ever experimented with it. This is kind of picking up where they left off. And why they left off from Yes to Zeppelin to Genesis, I have no idea. Maybe they got caught up in the next big song. I guess it's a preference.

Were you a little afraid of trying to fol-

low up the massive success of the first album, especially with a concept album?

Well, if you listen to the first record, there are a lot of melodies in there that are cool. And you can say, "Alright, here's your hit." And you can condemn Days of the New and say, "Aww, they're sellouts," or you could say, "They're goin' for their radio touch." But if you listen to the rest of the album, there's some cool, weirded-out stuff in there. I wanted to do my whole first record that way. But let's say I did do my whole first record that way—I would still be sittin' back in my hometown. Sometimes you've got to take steps and experiment and learn for yourself about where to go. I don't regret the first record. I like the first record. It could have been a lot different. "Touch, Peel and Stand" was originally an eight-minute song instead of a four-and-a-half minute song. It had a different progression; it was like a Tool-meets-Yes kind of progression. I just rearranged the songs to the formula radio format to be safe. I don't regret that. I learned from it. I might do a song on the next album that's really simple, and maybe the rest of the album's not. Maybe the rest of the album's got a lot of gut to it, and not as progressive. I think the next album could be very progressive, but I might experiment with other things as well.

Are you at all afraid the album's going to be too complex for the average music listener—that the fans of the first album might think it's essentially a 72-minute song broken up into 14 movements?

Well, I think the people who pick up the album and say, "Y'know what? I don't get this," are the people I don't want as fans. The people who do get it are the people I want as fans. Whether it's 50,000 people, 10,000 people, or only two people, I feel I've lived up to the name Days of the New.

Who or what would you cite as major influences?

Well, I like oriental music—not just Japanese or Korean, but all of it. I also like Celtic music and Middle Eastern music. The end of "Provider" has a Middle Eastern flavor, like walking through a village filled with camels and stuff. It's like the more uplifting, wild, crazy, dance-around music for those people. If you go back and listen to the

Conan the Barbarian soundtrack, you'll hear some similarities. Basil Poledouris [Conan composer] and Stravinsky were definitely influences of mine. I don't want to go all the way into that sound, though, because I love a groove. There are times where you can be progressive, but sometimes it's too much. I prefer to set a groove and have melodies for each individual to enjoy and to have different kinds of music to hit different feelings.

What do you see being wrong with music today? What's missing from the equation?

Spirituality. Being able to connect with the music. If you listen to songs like "Stairway to Heaven" and "The End," they can take you into another world. Music doesn't do that anymore. It seems like it's all beat, groove, and shake your booty. You

Now you've got Ray Rizzo and Craig Wagner playing drums and guitar, respectively.

I can see where the fans are like, "Oh man, is it a band, or is it Travis? Or is it a new band? What is it?" Days of the New is not me. Days of the New is Days of the New. It's yours. It's everybody's. I don't own Days of the New. I own the name legally, so nobody will mess with it; I'm the keeper of Days of the New. But Days of the New is a gift. You might have to pay 15 bucks for it, but damn, there's a lot of hard work put into it. Regardless of what happens, I want something fluid within Days of the New that keeps it grounded, where you can listen 20 years later and say, "That's Days of the New." Twenty years ago, you could listen and say, "That's Aerosmith," and you can still listen today and say, "That's Aerosmith."



can't get off in that world with the tunings and the weird stuff. Fans aren't loyal anymore, and artists aren't really loyal anymore either. And I know that some people might say, "Well, you went from a band format to a solo artist format." Naw, I now have a band that I want to stick with. I've got amazing jazz musicians and a guitar player that plays a seven-string with his fingers, from bluegrass to jazz to classical. And my drummer is like tst-tst-tst-tst [emulating light snare brushwork]. He's all over the place and has a hard hit, too. So they're versatile.

Now that we're on the subject, there are probably a lot of people wondering what's going on with your band. You effectively broke up with Todd Whitener, Jesse Vest, and Matt Taul, the guys you made the first album with.

I understand that you spent a year writing the material and then a year in the studio.

Yeah, I wrote for a while. I had a couple songs written and demoed around the same time I recorded the first record. But then we went out on tour, and I was like, "Screw this touring crap. I want to go make a record. I've got some energy." This vibe was comin' to mind, and it was like, "I'm goin' into this thing all out. I got something I have to get out of my system." And it took ultimately two years to do this record.

I heard that you and your dad built a studio in Louisville specifically to record this record. What prompted that?

Yeah, I have my own studio, Distillery Sound Studios. I could be right at home. I could stay up all night, and keep any sched-

ule I wanted. The engineer could be there or not. I could go in and tool some stuff or whatever it is we did at the time. It was "hands on." It was right there, and I did the record.

So, did you prefer having all of that creative freedom?

Hell yeah. I stayed there pretty much all the time. I live there now. My house is on the market, and I've got all my belongings in the studio.

Do you see music as being a preoccupation?

A preoccupation is when you run out of things to do. I haven't run out of things to do. I'm just finding out what music is all about.

Do you play music because you want to, or because you have to?

Both. I have to play in order to live, and I want to play in order to live. It's like eating. It just feels natural. Yeah, it took a lot of effort, but in a way that's different than you would think. For example, coming up with the orchestrations on this album was really natural to me 'cause that's what's in my head. It's not natural to me to go sit down and write a pop song; it's forced, very forced.

When you say you hear

Yeah.

It's like you've tried to capture the electric vibe through acoustic guitar.

Yeah, I did that on the first record, too.

What's your affinity with acoustic guitars? Generally, acoustic guitars are rel-

tiful. It's more of an ethnic instrument—like a violin; it's been around for years. I know a lot of bands have messed around with acoustic guitar, but did they really get the point across? Or was it just an element? Did they really play it like they knew what they were doing? Did it really sound like they were hitting it? The acoustic guitar just hasn't

been used to its potential. It's been neglected for awhile. Sure, there are the folk elements, but there's a lot more complexity to it.

Are you self-taught?

Yeah. My dad taught me "Knockin' on Heaven's Door," G-D-C, or G-D-Am. That was when I was about 11. He taught me some other chords to play with, and then I started pickin' out "Fade to Black" and some Metallica stuff. I started out playing electric, heavy metal. You know what? I do plan on doing an electric album—a whole electric album full of power chords and speed metal kind of stuff.

Isn't that blazing solo at the end of "I Think" electric guitar?

Naw, it's an acoustic.

So is there any electric guitar on this album?

No. That's an acoustic guitar plugged into a distortion pedal. I used a combination of a Fender, an Ibanez Tube Screamer, and a



"I HAVE TO PLAY IN ORDER TO LIVE, AND I WANT TO PLAY IN ORDER TO LIVE. IT'S LIKE EATING. IT JUST FEELS NATURAL."

the stuff in your head, you're talking Mozart-type stuff, right, where you hear all the notes and arrangements?

I have the third album in my head right now. I'm humming it all the time. I'm ready to go cut it. I gotta tour the second record, but the third record's gonna be in the making. And I want to do an all-electric, seven-song EP that would be an interlude to the third record. Heavy stuff, more like Pantera and older kind of speed-metal—*And Justice for All* meets *Cleaving* meets *Far Beyond Driven* kind of stuff.

So, if the EP's going to be ragin' full-on, where does that leave the third album? Will it once again be acoustic-based?

egated to the old-school folk singers, not aggressive young bucks like yourself.

I'll try not to ramble on here and get right to the point, because I do tend to ramble on. It's kind of like I know people will say, "Travis Meeks is trying to be different on purpose." I know the assumptions of what people could possibly think. Does it matter? To an extent. Some people might say that they don't care what anybody thinks, but I do—to an extent. 'Cause if it wasn't for people, I wouldn't be here.

Acoustic guitar is very much a different instrument. Sure, it's a guitar, but it's a real guitar. On electric, you have to control all the noise. Acoustic guitar is a lot more beau-

Marshall. If you really listen to it, it's got a different tone than an electric. If you go with an electric, you get more of a solid-state vibe. With the acoustic, you get that woody, rich tone.

Let's talk about your equipment. What do you play?

Taylor. I've experimented a lot and discovered that Taylor is a percussive acoustic guitar. It's not a blues guitar. Taylors are a totally different thing. It's a more sophisticated-sounding, focused instrument.

Did you use Taylors exclusively on the album?

For the most part. I also used a Tacoma

Continued on page 156

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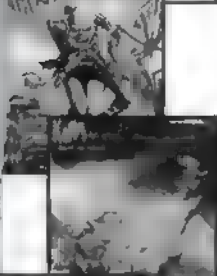
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NEW

As a member of Soundgarden, he helped ignite the Seattle grunge scene, writing some of the most innovative guitar riffs of the past decade. But feeling a need to stretch out as a songwriter, CHRIS CORNELL has shifted gears and is prepared to deliver his vocal-rich solo debut, *Euphoria Morning*.

“I didn’t sit down and make a decision to open myself up to the world on this record,” explains Chris Cornell. “If it happened, it just happened naturally.”

Listening to Cornell’s solo debut, *Euphoria Morning*, it’s evident that the ex-Soundgarden frontman was right in his instincts. Though the disc is still driven by crafty guitar work, and comparisons with his former band are inevitable, the album’s 12 tracks function more as a showcase for Cornell’s compositional brilliance and devastating voice. “The one thing that I did plan on was making more of a ‘vocal’ record,” Cornell reveals. “The songs are somewhat written around the vocals, and in doing that, the lyrics are also pushed out front, which I think makes the record more intimate and personal.”

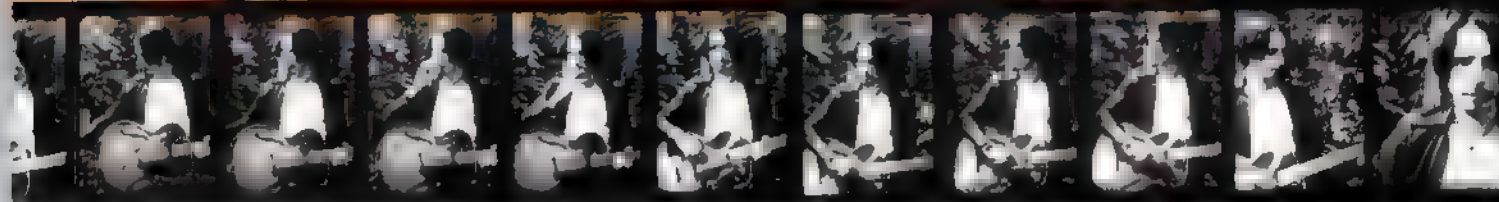
While the 35-year-old artist has chosen to focus more on his vocals, the guitar still plays a crucial role in his songwriting. “I was never somebody that went after the guitar as an instrument to be a ‘guitar player’,” Cornell confesses. “I picked up the guitar to write songs. But at the same time, I’m the guy that obsesses over guitar sounds and guitar parts when I’m recording. I’m always aiming to find the right ‘texture’ and ‘feel’ to support the song.”

On *Euphoria Morning*, Cornell has teamed with longtime friends and members of the band Eleven, Alain Johannes (guitar), Natasha Shneider (keyboards), and Greg Upchurch (drums), to take the guitar and other instruments and paint a unique variety of musical soundscapes. In fact, the entire album was recorded in Johannes’ and Shneider’s house-turned-studio where, tonight, Cornell and company begin rehearsals for their upcoming tour. Amidst an assortment of one-of-a-kind instruments, vintage amplifiers, and high-tech recording gear, we found ourselves at ground zero—the exact same spot where *Euphoria Morning* was immortalized on a computer hard drive.

Interview by Dale Turner • Photography by Jay Blikesberg

Debuting





After Soundgarden disbanded in 1996, did you start writing immediately, or did you take some time to reflect and plot your next move?

I took a little bit of time off. But I also had years of four- and eight-track home demo recordings, so I started going through those, thinking that maybe I should release some of those songs—to get a lot of the old stuff out of the way first and make a record of brand-new material later. I spent a couple months working on different songs, trying to update them, but that didn't really work out for me. They were songs from a different time. They no longer meant as much to me, plus I felt like I had grown a lot as a songwriter since then. So, after a couple months of going through that stuff, I just decided to forget about it and start from scratch. I'm really not sure how long that process took, but once I started writing I didn't look back.

During that period, you contributed a song to the *Great Expectations* soundtrack.

That was at the beginning, when I wrote "Sweet Sunshower." That was the first thing I did, as far as actually working on something to be released.

You were also credited as *Il Dottore Di Musica* on the posthumous Jeff Buckley release *Sketches for My Sweetheart the Drunk* around that same time. What was your role in the release of that record?

Well, I think that everybody really wanted to release something to Jeff's fans, but there was nothing finished, and that made everybody pretty uncomfortable because we got the sense that the record company was going to release something anyway. So Jeff's bandmates, friends, and his mother were all working together to make sure that whatever got released was as close to something that Jeff would have

wanted as they could get. I think that I was asked to be a part of it just as an "outside voice," in case there was some serious decision that they weren't sure about. But as it turned out, I didn't really do a whole lot. There was really nothing to do except pick out songs, and they didn't need me for that.

I think the hardest part about it was the fact that it wasn't long after he died that we were doing it, so everyone was being really cautious and really careful, but nobody was in the right frame of mind to make confident decisions. It was a pretty strange time.

I understand that "Wave Goodbye" on your new record, *Euphoria Morning*, is a tribute to Jeff Buckley.

That is true. We were good friends, and we had a lot in common, in terms of the situations that we were in. It's pretty rare to be able to call someone up on the phone and explain what you're going through as a songwriter, or a singer, or a bandmate, or what you're going through with the music industry, and have somebody totally understand everything that you're talking about. I think that was the main part of our relationship: We were on some sort of common ground. That was the basis of it, really, along with being fans of each other's music.

***Euphoria Morning* exhibits deeper emotion and more vulnerability than much of your previous work.**

I think that's up to the listener. For me, as a writer, it's not something that I did on purpose. The lyrics tend to reflect the music, and vice versa. I wanted to put my best foot forward, so the vocals are up front, and the songs were written to support the vocal melodies.

Did you write the lyrics first?

No. I don't think I've ever done that. I'll have lyrical ideas—like an idea for a title of a song where I know what I want to say, based on the

"A lot of people think of technology as being 'corporate,' meaning not grassroots; it's not punk rock. But those people are completely



feeling of that title—and then, as I'm writing the music, something will come up, and I'll realize that it's perfect for that idea. But I've never written lyrics before the music because music requires a certain phrasing and certain feelings, and the lyrics really need to be connected to the music somehow. So I've had numerous lyrical ideas without music, then waited for the song to appear that supported that idea, and wrote the lyrics to fit the song. And sometimes lyrics and music happen simultaneously.

Most of the songs on this disc sound like they might have originated from nothing more than the combination of your voice and an acoustic guitar.

Yeah. A lot of it was that way: me sitting and playing acoustic. I would often just sit in my studio playing a clean electric while wearing headphones. I'd have an amp miked in another room, play with this big warm sound, and come up with things, or play other songs and just entertain myself until I felt like writing. My theory has always been that the best thing to do—for anybody writing, or for people that worry about "writer's block"—is just sit with a guitar and play. The longer you sit with a guitar, the more likely something is going to happen—even if it's just sitting and playing some-

it's not organic; it's missing the boat."

one else's songs or goofing around. Eventually, something will come out that you like

I was surprised when I didn't hear any songs in the occasional 7/8 or 9/8 meter—Soundgarden trademarks—on this record. The majority seems to be more along the lines of 4/4, 3/4, and 6/8 time signatures. Was that a conscious decision?

I think it's just moods. When Soundgarden did *Ultramega OK*, there was a lot of weird time signature stuff. Then *Louder Than Love* was much more rhythmically straightforward, and *Badmotorfinger* had a lot of really weird time signature changes. I think it's the same thing as going from periods where I'll write really aggressive music, and periods where I'll write more ethereal music—it's just what I'm into at the time, getting bored with one thing and trying another. But probably the biggest difference is that none of the songs, except for one, are really "riff-oriented." I think strange time signatures lend themselves more to riff-oriented songs. But approaching songwriting more for the support of the vocals and the melody, it seemed to be in 3/4 or 4/4 much of the time.

I realize that whenever somebody hears your voice over heavy music they'll probably compare it to Soundgarden, but would you agree that "Mission" is probably the

PARTNERS IN EUPHORIA

Q&A with Chris Cornell's co-producer and guitarist, Alain Johannes

What steps did you take to help capture the particular sound Chris was after with Euphoria Morning?

Chris has impeccable ears, and what he wants is so clear in his mind. But he also knows how to search—he's got a great nose, so he knows when we're going in the wrong direction. We started in July of last year, and basically ever six or seven months—with tiny little breaks in between—recorded the whole album here at the house. Chris, Natalie, and I produced it, wrote a few songs together, and had a wonderful experience being as creative as we possibly could, without the pressures of a commercial studio.

■ We wanted to make sure that everything was beautifully orchestrated, but we were careful with our choice of instruments, choosing them for their character and how they fit overall with the song. And Chris's voice has such a beautiful timbre that it's difficult to hear by the time you poke through a very heavy and layered sound; the full richness of his voice doesn't become apparent. So we were really careful about the sonic placement of things. We would take a chord progression and split it into several smaller triads or bits and then assign it over the whole range—from the bass, to several guitars, to the organ, to whatever—yet leave enough space for the vocal to breathe properly. We wanted the vocals to be as in-your-face as possible.

There are lots of unique guitar sounds on this record. What are some of the unorthodox techniques that you and Chris experimented with?

Chris used a drill on "Mission"—where it almost sounds like bowed glass [1:07-1:17]. He had a drill with a buffer on it, and he would use it as a pick. The drill would excite the string, producing this funny, glassy sound. I think he used that on "Preaching the End of the World" as well. We would try anything. On "Wave Goodbye," the slide-guitar sound that's going from right to left, that's a butter knife. But it had to be the right kind [laughs]—some knives sounded too bright, some were too dark.

■ I always had to make sure that some kind of recording was going on because there were several great sounds that just popped up—usually in the guest room, which is where the majority of the amps were set up. And I always had a DAT ready with a mic, and sometimes you'd capture it, sometimes you wouldn't. There was an incredible day where this cricket was making some amazing sound, and every time we'd try to record him he would change and do something that wasn't so hot. Then we'd go away, and he'd start again—he basically told us he didn't want to be part of it [laughs].

■ I'm very used to hearing ambient sounds and hearing their musical applications—it's another tool for composition, another sound for a song. And because all the songs stand on their own as acoustic guitar and vocal, there was actually quite a bit of space in the sonic landscape to plant stuff and watch it grow.

You played a lot of guitar on this record. Did Chris give you free reign to do whatever you wanted, or did he sometimes coach you to go after a particular vibe?

It wasn't so much of a "coaching thing." It was



more of a silent understanding of what was required. Chris is an amazing guitar player to me because he's got this incredible feel. The way he plays has a "breathing" quality that comes from his understanding of the song from the inside, and from being the singer of the song. On the couple of songs where I played acoustic, like "Preaching the End of the World" and "Follow My Way," it was actually pretty difficult because his feel is so important. I would have to become that person for that song—which was hard, not having written it and not having had it come from inside me—and it actually took a couple of days of living with the part itself.

There are some pretty trippy solos on this record. The solo in "Steel Rain" almost sounds like a cross between Allan Holdsworth and Brian Setzer with all that wild tremolo bar vibrato.

I've incorporated the tremolo into my playing to the point where I'm always holding it. I prefer the Jazzmaster I; it can be pulled up and down, and it's not as severe as other tremolos. And except for a couple of strumming things, whatever parts I played—including all my solos—I played with my fingers; I didn't use a pick. I've been experimenting with pulling at the strings and hitting them with my nails because you can actually do a lot more with your fingers. I just wanted to approach it that way—especially when I'm playing a guitar with single-coil pickups—it just speaks so much better.

You're playing some interesting blues phrases in "When I'm Down."

That whole solo is triple-tracked; I wanted that thick sound. I love the way the Beatles' vocals sounded when they were double- or triple-tracked; they have a certain imperfection and a certain thickness. George Harrison used to do a lot of that—doubling the solo—usually when there was a "set" part. And I would never stick a chorus or a doubler effect on something to get that sound because it's completely different. So in this case, something came out of my head, and then I had to learn it again, which is really difficult for me because I never play the same thing twice—a blessing and a problem. My playing is really all ear-based; I never really studied. I love discovering and never really getting inside the instrument in a very academic way. For me, music has to be as mysterious as it was when I was a kid, at all times, even though the more time passes, the more I've become a musician. I'm just trying to stay as fresh as possible. When I play, it always feels like I'm about to fall off my stool or the edge of a cliff. I like that dangerous feeling. —DT

most "Soundgarden-esque" track on this disc?

Yeah, completely. That's the feeling that I get from that song. And again, that song's a riff, basically. That's also one of my favorite things to do: playing a one-riff song. It's cathartic, it's fun to listen to, and it has a drive to it no matter what tempo it's at. It's just a feeling that you get from it, where it kind of draws you into the song and you just stay in that space, which is really cool.

Is there any particular meaning behind the album's title, *Euphoria Morning*?

Well, it's more of a "feeling," and those two words show up a couple of different times in different songs. But it's always been difficult for me to title a record because most of the records I've made have been fairly eclectic musically—all the Soundgarden records were, and this record is, definitely. To choose a title that represents all the songs on a record is pretty difficult to do, but the feeling of *Euphoria Morning*, to me, is inclusive of everything.

I understand the song "Sweet Euphoria" was originally called "Euphoria Morning."

Yeah, but spelled with a "u"—it was "Mourning," like "mourning someone's passing." And I didn't like the idea of "Euphoria Mourning" as a title, but "Euphoria Morning"—as in "tomorrow morning"—I liked a lot. I also didn't want any confusion between the title of the record and the title of that song.

When the title of a record is the same as a song on the record people always call it the "title track." And I've never liked that idea. I don't think that there's a record I've made where I felt like one song was the title track—a song that represents the record and is the main focus with the other songs simply there for support. I don't write that way.

Most of "Sweet Euphoria" is driven by the combination of an acoustic guitar and your vocals. Is there any reason why that track's more "naked" than the rest of those appearing on this record?

I wasn't sure if I wanted that song on the record actually, and I made that decision after most of the record was finished. I was listening to a demo of that song—I recorded it with a Gretsch Chet Atkins hollowbody in my home studio—and felt like it would be a great interlude in the middle of a record where there are a lot of songs with complexity. There's a lot of "layering" on this record, and it just felt like a breath of fresh air. And it really worked out in that context because there was no need to re-record it. I can't imagine that adding other instruments would've helped it any. But I think it was important to include something like that, because it's also a big part of what I do. I think a lot of people were expecting the whole record to sound more like "Seasons" [from the *Singles* soundtrack] or something—like I would run around and play shows with a harmonica and an acoustic guitar. That's a part of

what I do, but it's not something that I want to do 12 times on a record.

How did you end up collaborating with the members of the band Eleven on this record?

When Soundgarden was first formed, Kim Thayil worked at KCMU—the college radio station at the University of Washington—and he would get a lot of pretty obscure records. He got an advance copy of Alain's band, What Is This—I think Jack Irons and Hillel Slovak were in that band—and brought it to rehearsal one day and said, "You gotta check out this guy. He's an amazing guitar player and an amazing singer." I liked it a lot, and I loved Alain's voice, but I didn't really hear much of him after that—me being in Seattle and him being in Los Angeles.

Then one day, I think it was in 1991, I had MTV on and I was in the other room, and all of a sudden I heard this voice and thought, "That's that guy!"—'cause Alain has such a distinctive sound. Sure enough, it was an Eleven video. So we contacted them right away and played a couple shows with them. Then, over the years, we did two different tours with them—one in the U.S. and one in Europe—and we became friends that way.

After the European tour of 1996, Alain and Natasha invited me to come and hang out with them for a couple weeks, so I did. And in that period, we started working on "Sweet Sunshower," did a version of "Ave Maria" for a Christmas benefit record on A&M, and I sang on one of their songs. Since we already had this musical relationship starting, and it was going really well, I made the decision to make this record with them. And having people to play with and collaborate with was really great. The last thing that I wanted to do was be a "solo artist" that sits in a room and auditions musicians that I've never met before who are supposed to play my songs. To me, that seems totally impersonal. And people who I don't know are gonna have an inaccurate perception of what I do. I circumvented that entirely because these people are my friends, and our perceptions of what my record should sound like are pretty similar.

You were in Soundgarden from 1984 to 1997. What was it like working with new musicians for the first time in years?

Well, in a sense, it felt similar in that it was very natural. We didn't seem to have to figure each other out very much, we just collaborated naturally—there were no rifts or problems with each other's perceptions of the music or anything else. So it was really kind of a seamless transition, and I didn't think about it too much. When things are going really well, I tend to not analyze them. If they're going badly, then I'll sit and brood on it for a long time. But things happened so quickly and were so positive all the time that we just basically charged forward.

How was being able to record the album in Alain's home studio helpful to the process?

It was helpful in that when you have an idea of the moment, you can record it immediately and hear how it sounds in the song—no matter what time of the day or night. I didn't have to go through the process of getting dressed, eating, getting in a car, and driving across town to a studio where there are people waiting, setting things up, and plugging things in—especially for a simple guitar line or something. I could just go record it.

Part of it is the time, too; some studios are like \$2,500 a day, and there's a staff that you're paying. In some ways, that can really squeeze somebody into being very creative immediately, but the "openness" to



just relax and try things, or just sit around until ideas come to you, isn't there in that situation. I think that home recording will be something that a lot of people opt to do in the next several years, because it's more affordable than ever, and the capability is greater than a lot of professional studios. And my feeling is that a lot of people will be able to make really amazing recordings at home, if they're talented. It'll bring the process closer to the person; that whole era of the "power producers," the huge production, and the enormous record budgets will be over. And that, combined with the ability for people to sell their music over the Internet, will become revolutionary, really.

A lot of people think of technology as being "corporate," meaning it's not organic; it's not grassroots; it's not punk rock. But those people are completely missing the boat. I think that technology is going to enable people to make their own decisions, do their own things in their own time, be able to afford to do it, and be in total control.

Are there any songs on this record where you only sang and left all the guitar work to Alain?

Yeah, there are two or three. I played all the guitars on the songs that I had completed demos of before we recorded the album because I already knew what I wanted. The songs that I didn't have time to demo, we would take the basic idea, record drums and a couple of instruments just as reference, and then start adding and sculpting after that.

Typically, before we would start a song, I would just kind of sit with

get these huge, warm sounds. But that also takes away from the intimacy of hearing fingers on the strings—knowing that there's actually a human being behind the guitar playing it. And it's so easy, with a nice old guitar—like an old Telecaster or an old Gretsch—played through an old Fender amp, if the part's played well and with feeling. You can't beat it. You could be in the most expensive studio in the world and have the most expensive equipment, and it wouldn't sound as good.

In "Flutter Girl," there's a figure after the guitar solo where you're applying vibrato to the lowest notes of each arpeggiated chord, creating an almost "sitar-like" vibe.

I think that's Alain. It's actually kinda hard to keep track of, because there are songs, like on "Moonchild," where we both played on it. In that song, I played the main rhythm part in the verses, then Alain used the same guitar and played the choruses—as if it was one performance. My feel was better on the first half, and his feel was better on the other half. However you can get the job done, you just do it. And it was fun, because if one person got frustrated, the other person could jump in. So it's not like you have to sit there and think, "Well, I gotta go home and practice for a week on guitar because it's not happening." You can just hand off the ball, and the other guy will run with it. Alain's a brilliant guitar player.

In "Follow My Way," there's a string section playing a melody

"To choose a title that represents all the songs on a record is pretty difficult to do, but the feeling of Euphoria Morning, to me, is inclusive of everything."

a cup of coffee for about an hour and try to imagine where the song could be and what we could do, and then we would add those things. Every song was approached from a pretty sparse standpoint: We didn't start attacking every one, trying millions of ideas. I tried to keep things relatively straightforward. And then, day after day, we would go back to different songs that seemed to need something—we'd talk about it over breakfast, come up with a couple ideas, and do it. Or if there was a song that needed a part somewhere and we didn't know what, sometimes we'd all go off into different rooms and each come up with something. Then we'd show each other and decide what the best thing would be to try, and then do it. And because we were recording onto a computer hard drive with Pro Tools, everything always comes up the way that you left it, so we could jump around from song to song in minutes. We did that throughout the whole process: going back to other songs and trying new and different things.

There are tons of unique-yet-organic guitar tones on this record. What dictated the types of gear you used?

Just the sound I hear in my head. Usually I have a really good idea of what that sound is, so the fun of it is figuring out what tools will get that sound. We did so much of that on this record. At first, we spent a lot of time on a lot of different sounds, trying to zero in on it, and we would eventually get there. But by the end of the record, we would just shout out, "This guitar, that amp, this microphone. Let's do it!" And we would nail it every time.

We were starting to realize how different sounds happen and how to get them without having to work too hard at it. And ultimately, for the music that I like, starting with a really nice vintage guitar and a great-sounding vintage amp is the best way to go. If there's personality in the amp and there's personality in the guitar—even if it's not the exact sound you were looking for—it's gonna be electric, it's gonna be intimate, and it's gonna have its own personality. It's a lot easier to do than people think.

A lot of young guitar players think that there's a lot of money that needs to be spent on some specific type of new amp that does all these different things, the "right guitar," and a bunch of different effects. Really, that kind of detracts listeners from the part and the playing. A lot of young musicians also do a lot of layering of the same guitar parts to

that's doubled by a guitar.

Those "strings" are actually keyboards. One of the reasons why you can't tell is because Natasha can do real string arrangements, so it's not just "somebody playing a keyboard." She knows how to layer the string sounds and arrange them as if she was writing for a real string section. That's definitely a song that was specifically sculpted—there's also a Theramin and a lot of guitars layered through it.

On "Pillow of Your Bones," it sounds like there's some kind of super-low tuning on the electric guitars.

It's Drop D. But there's also timpani layered in parts, and there's a fuzz bass. We did the main acoustic track without miking the acoustic; we actually put it through a Fender Vibrolux and miked the amp, which has a low-frequency thing going on.

Are there any other tunings you used on this record, beyond Drop D and standard?

I think we invented one on "Steel Rain," which is [low to high] D-A-D-A-C-E. Initially when I wrote that song, it was in a different key, and it was in an Open C tuning that I'd used on Soundgarden songs. But Natasha rearranged the song, and the key changed, so I couldn't play it with that tuning anymore—I could play it, but it didn't sound right. So I struggled with it for a while, and then just said, "Screw it," and came up with a different tuning that worked. And that one ended up being pretty interesting.

How do you arrive at those types of creative tunings?

A lot of the time, it's just hearing the part in your head. I don't think of myself as an "accomplished instrumentalist" really; I think of myself as a songwriter, and I hear parts. Then I just do whatever I have to do to get them to come out. And sometimes that involves tweaking the tuning pegs and finding out where it should go.

From what I understand, Kim Thayil often soloed in some of the trademark "Soundgarden" tunings. How'd he pull that off?

Yeah, he did, which isn't easy to do [laughs]. I don't really know; he would just do it. In the studio there were times where we'd be recording something in an Open C tuning, and when it was time for the solo, I

Continued on page 155

INTERVIEW BY DAVE RUBIN

PHOTOGRAPHY BY EDDIE MALLUK



SUSAN TEDESCHI

HAS A MONSTER VOICE AND A PAIR OF HIT SINGLES. BUT CAN A BERKLEE-TRAINED, YOUNG, WHITE, FEMALE GUITARIST POSSIBLY PLAY THE BLUES? DAMN RIGHT!



Can She Play Blues

Jonny Lang. Jake Andrews.

Tommy Castro. Deborah

Coleman If the blues wasn't already over a century old, you'd swear it was the latest new thing. One of the more recent young artists to have picked up the blues torch is 28-year-old Susan Tedeschi. With a raging passion, a deep reverence for the traditions of her art form, and a vocal power reminiscent of Janis Joplin, the Boston-bred singer/guitarist is rapidly becoming the brightest light in this stellar new generation of blues musicians, helping to ensure that the blues remain not just alive and well but bursting with vitality.

Unusual for a blues musician, Tedeschi graduated from Boston's Berklee College of Music in 1991 after studying jazz and rock. Tedeschi is a ferociously emotional singer and expressive guitarist with a deep soul groove, and her 1998 debut, *Just Won't Burn*, is still tearing up the charts, selling more than 350,000 copies and crossing over in a way that has the blues community buzzing. Stopping off in New York in June to rehearse for a tour with Tommy Shannon and Chris Layton, a.k.a. Double Trouble, she enthusiastically displayed her love of the blues and blues guitar. As confident in the strength of her convictions in conversation as she is when onstage, Tedeschi left no question as to why she is having such a galvanizing effect on her supporters. In addition, both Tommy and Chris graciously contributed to our interview.

As a "white girl" who sings and plays the blues, have you run into any kind of prejudice in your career?

In the blues industry, you get a lot of people who are white come up to you and say, "What are you doing singing the blues? You're not black." It's so funny, because I have never had even one African-American person ever say that. I feel like saying back, "Why don't you sit down with me and Buddy Guy—or Robert Jr. Lockwood, who is hardcore—and he'll give you a little lesson about people." You know, he's been playing blues longer than most people have been alive. He's the first one to say that it's not about color. He says it's all about if you're a good person with soul and if you care about what you're doing.

Burn, I brought along Sean Costello and his band. We eventually ran into a conflict because he's also a front person and needed to go out on his own. But, when he left, his band stayed with me, so I've been the only guitar player in my band since August 1998. However, I have had a couple of other guitar players come and play with me, like Sean Pittman from Texas. I try to pick something up from everyone I play with. Sean taught me a cool Guitar Slim lick, and when I play it, Buddy Guy says, "Wait a minute, I know that!"

I don't really know how it happened that I was thrown into doing it by myself, rather than hiring someone else. I started playing guitar in the band when Annie left so I could play rhythm behind Adrienne. I didn't even

of empty, so I have my piano player fill in a little bit. I still feel like it needs more guitar, though, so while I'm singing I put in fills with the rhythm.

Are you practicing that approach?

I don't practice it, I just put it in when I think it's needed, and the more I do it, the more it works.

What guitarists do you admire for playing rhythm and lead together?

I think Freddie King, Jimmie Vaughan, Stevie Ray, and probably Johnny Guitar Watson.

There is an underappreciated guitarist.

"IN THE BLUES INDUSTRY, YOU GET A LOT OF PEOPLE WHO ARE WHITE COME UP TO YOU AND SAY, 'WHAT ARE YOU DOING SINGING THE BLUES? YOU'RE NOT BLACK.' IT'S SO FUNNY, BECAUSE I HAVE NEVER HAD EVEN ONE AFRICAN-AMERICAN PERSON EVER SAY THAT."

SUSAN TEDESCHI

It really has a lot to do with attitude. There are so many young kids who are talented that have attitude problems. They are socially inept and cannot get along with people. These kids might be wonderful players, but they don't realize that when it really comes down to it, these blues legends aren't even going to give you the time of day if you can't be cool and talk to them like a normal person.

After having a man as your main lead guitar player, you are now handling all the guitar work yourself.

Yeah, I'm not hearing "you play great for a girl" as much as before. That's been a motivation for me, because I always get insecure about my guitar playing. I've really only been playing about six years on electric guitar. When I got started, I actually had a female lead guitarist named Adrienne Hayes and a female harmonica player. I learned how to play based on their influences, which ended up inspiring me as well. The harmonica player, Little Annie Raines, was into Big Walter (Horton), Little Walter (Jacobs), Sonny Boy Williamson, James Cotton, and Junior Wells. When she would play, she would particularly inspire me. Little Walter's stuff also inspired me. He was so perfect and melodic; it always sounded just right.

He's the one.

He's the one [laughs]! He was amazing on harmonica, and his guitar playing, too, was beautiful.

Sean Costello was one of the guitarists on *Just Won't Burn* and started the tour with you. At what point did you begin performing without him?

When I went out to tour behind *Just Won't*

want to solo too much. But when we became busy, I got addicted to the guitar and I wanted to solo more, so we began to trade off. Two guitars are a lot busier than one guitar, so you really have to work stuff out. We did, and Adrienne was wonderful about it, but then she had a change in career and her life. At this point, she is not playing out and I'm still on tour and working. The last time I saw her is when she played on my record.

How is it working out as the only guitar player?

It's working out. At first I thought I had to have someone else, but B.B. King and Buddy both said, "You don't need another guitar player."

What is your equipment setup now?

I have a 1965 Blackface Fender Deluxe Reverb with one 12" Celestion Sidewinder speaker and a 100-watt Victoria with four 10" speakers that I hook up together. I use two American Standard Telecasters with rosewood necks. One is a 1993 model and the other a 1995. They are strung with D'Addario .011s, with whom I have an endorsement. I actually like .012s, but they seem to fall out of tune.

How have you grown as a guitarist?

It's funny, because a lot of people say they see it, but I am playing so much that it's just happening, not because I am planning it. I am getting used to moving around a little more.

How is that different for you?

It's a lot different. Specifically, on songs like "Rock Me Right," I used to just lay down the rhythm and then solo at the end. But now, without another guitar player, it sounds kind

Did you ever see or meet Johnny Guitar Watson?

No, but I always loved him, though, and I am a huge fan of his. He is my all-time favorite guitar player.

Do you know that he and Guitar Slim used to dye their hair blue and ride around on each other's shoulders while playing through 150-foot guitar cables in the '50s?

Yes. They were innovators and are probably the reason why we had Jimi Hendrix and Stevie Ray. It had to come from somebody, and I know that Buddy got it from them and that he inspired Stevie and Jimi. They were nuts, and thank God they were [laughs]!

What young, up-and-coming blues guitarists do you like?

Young, up-and-coming players ... let me think. They're all wankers [laughs]. But seriously, I think there are some obscure players who are better than the more well-known ones. Besides Derek Trucks and Sue Foley, I like Mike Keller, Paul Size, and Johnny Muller from Austin, TX.

What inspired you to start playing?

I started playing acoustic guitar a little bit when I was 14. I learned a few open chords, and I would strum and use it as a writing tool. It was kind of folky like Bob Dylan, Buddy Holly, and the Everly Brothers. My dad is a big Dylan, Holly, and Beatles fan. He cried when Buddy Holly was killed in the plane crash. My parents and I use to sit around singing Dylan tunes. You know, when it comes down to it, it's all about the song, not the singing, guitar playing, or drumming. It's about people getting together and listening to each other, cre-

ating a mood, and hopefully, raw emotion spilling out and making a story.

For the longest time, I wanted to play more on the guitar, but I couldn't figure it out. I didn't have any formal lessons, so I just kind of plunked around. I did take about four lessons from Paul Rushell in Open D tuning. Then I went to college and didn't play the guitar; I just sang and played the piano a little bit. I was never inspired to really play the guitar until I heard Magic Sam when I was around 22 or 23 in 1993, followed by Jimmy Reed and Lightnin' Hopkins. It was like a huge window opened up in my head; it was a whole new world that I wanted to be part of, but had never been able to visualize on the guitar. I heard Magic Sam and suddenly it all became visual. The record I heard was *West Side Soul*, and the song was "Lookin' Good." It was so rhythmic and captivating. It convinced me to put a band together with Annie and Adrienne, and it was awesome. Adrienne had all these Muddy Waters songs that she knew, Annie had the Little Walter songs, and I was just starting to get into Jimmy Rodgers. Of course, I couldn't play like Jimmy Rodgers [laughs], but I just tried to lay down the rhythm stuff for a long time. I had a boyfriend then who was a wonderful player—still is—and he ran a blues jam in Somerville, MA, that I used to go to and just play rhythm.

Did you ever take any lessons on the electric guitar?

Not formally. I just learned from friends like Tim Gearan, who plays with Toni Washington, and from watching Adrienne play every night onstage. Also, from Annie's harmonica playing. Sometimes, she would play something, and I would try to play it back. Ronnie Earl used to sit in with us and we would sit in with him, and I would watch him play.

Did anyone ever sit you down and show you the blues scale, for instance?

Tim was the only one who did that. Sean Costello tried to show me some things, but he had no patience with me. However, I stole stuff from him whenever I could [laughs]! Just recently, he did show me how to play a major scale, and I've always known the pentatonic scale.

Do you think in patterns on the fingerboard?

I think in octaves or shapes. Everything is very geometric to me. I don't always know what every note is that I'm playing, but I hear the sound in my head and I know visually where it is on the fingerboard.

Do you think in terms of following the I-IV-V chord changes when you are soloing?

Not when I'm soloing, but I do when I'm playing rhythm. When I'm soloing, I think of the song and how it sounds and what notes would sound good over it if I were singing. I know how I would move vocally in time over



the changes. Minor blues and pentatonic blues are simple for me to feel where to go. More major-sounding stuff I have to think about a little more. I have to say, "Don't play that note, don't play that note."

Do you differentiate between major and minor blues with your scales?

Yes, but I don't think in scales.

I mean in terms of note selection.

Yes. Like B.B. King has this little "house." [Known as the "B.B. King box," it is five frets above the root position of the blues scale and contains notes from the Mixolydian mode for a major or dominant sound.—Ed.] I know how far it is visually from where I start.

It sounds like you approach soloing intuitively and from your vocals.

I think it is mostly from the vocals, because I'll think something and then I'll play it. And, I don't always plan it out ahead of time.

Do you always play with a pick?

I actually use my fingers a lot. I never seem to get enough out of the pick. I hold the pick between my thumb and index fingers, and then when I want to use my fingers, I slip the pick back into the palm of my hand. While holding the pick in my palm with my ring and pinky fingers, I pick with my thumb, index, and middle fingers, like when I do a Jimmy Rodgers thing. But then, if I get really nasty and raw and start grabbing the guitar, I'll put the pick in my mouth, or I'll throw it.

Speaking of Jimmy Rodgers, who are some of your other influences?



"I THINK SUSAN IS THE BEST NEW SINGER I'VE HEARD IN A LONG TIME. IF I WOULD JUST SIT DOWN AND LISTEN TO ONE OF HER RECORDS, NOT KNOWING WHO SHE WAS, I HONESTLY THINK SHE COULD BE SOME 200-POUND BLACK WOMAN. SHE HAS THAT KIND OF POWER."

—TOMMY SHANNON

I think Dr. John, when he used to play guitar, was interesting. His kind of style was cool, and so was Guitar Slim's, but I really enjoy people like Buddy Guy. He is one of my all-time favorites.

Even now, although he has changed a lot?

Yes. Even though he's changed a lot, and he's a little crazy and eccentric when he's showing all his licks; it's because he has a short set many times. I think if he played for three hours, people might like it better because they would see the older side of Buddy Guy. When people say to him, "Play 'Buddy Guy,'" he is playing Buddy Guy, but not necessarily his songs. He wants to educate people. There aren't a lot of people left around like him, and he wants to educate people about John Lee Hooker, Junior Wells, and others.

I still love him because he is so dynamic onstage. His singing is so powerful, and his guitar playing is ... Buddy! Sometimes it's sporadic, wacky, and over the top, but at the same time it's always about emotion. Another favorite is Otis Rush. His vibrato just floors me; it's so beautiful, and his singing also

knocks me out. Most of my favorite guitar players are usually singers. You know, Buddy, Freddie King, and Magic Sam are amazing singers. I think it's so funny when people go, "Oh yeah, they're just guitar players." I don't think they realize that Jimi Hendrix was a great singer. I'm a singer, and I think Jimi Hendrix was a great singer. When I hear it, I always know it's him. It has this beautiful texture to it, and it complements his guitar playing. You know how B.B. King always says that his guitar playing is an extension of his singing? It's true for all those guys. I aspire to be like them, you know [laughs]?

How else would you describe your approach to the guitar?

I try to play what I can sing in my head. I try to be melodic and different, sort of like Jimmie Vaughan. I mean, I would love to be able to play like Albert King, but I can't, and it's just not ever going to happen.

Nor will it for many people.

Right. So I'm just going to try to play like myself. The thing that has been great is the encouragement I have received from wonder-

ful guitar players who I've grown up with, like Ronnie Earl, Paul Rishell, and "Monster" Mike Welch. I remember Mike telling me a few years ago, "Susan, your guitar playing sounds great," and that really meant a lot because he's a really good guitarist with a lot of knowledge. I am one of those guitar players with a little bit of knowledge, but a lot of heart [laughs]!

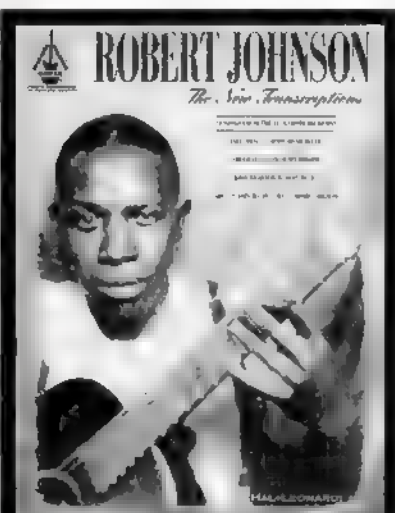
But that's what blues guitar is all about.

Well, I just mix 'em up and bend 'em different, squeeze it different, and shake 'em different. I just try to feel it and let it do its thing. I want to make sure it's musical. I don't want to play stuff just to play stuff. I'm not going to play riffs here and there because it's cool. I'm going to play something because it's right for the music, even if it's really simple and subtle. I think it means more and people relate to it more.

I think my playing is influenced by everything I do, whether it's singing different styles of music or playing the piano, and it all comes out being blues. I can't play classical or anything else [laughs]. I grew up listening to classic rock for years, but I was never inspired to play guitar because of it. I love Jimmy Page,

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Innovative. Experimental. Eccentric. STEVE VAI is to guitar playing what Picasso was to painting. With his new album, The Ultra Zone, the seven-string visionary continues to expand his artistic boundaries.

When I'm 70 or 80 years old," explains Steve Vai, "I want to be able to look back at what I've created and feel like I was very true to myself and my talents. I'll never be a pop star; I missed that calling. I would trade all of the hits in the world to be able to play the music I play." And what guitarist wouldn't want to find himself in Vai's position? His unique sound and style have distinguished him as one of the greatest talents in guitar history.

At 39, Vai still has the time and the chops to make good on his intentions. And with his new album, *The Ultra Zone*, the guitarist shows no signs of slowing down. Ranging from the tribal vibe of "Voodoo Acid" to the expressive phrasing of "Windows to the Soul" to his affinity for the absurd, the disc finds Vai at his most vicious in almost a decade. *If not in style.*

In addition to his new studio release, Vai is slated to release a 10-disc box set—a package that promises to include seldom-heard highlights dating back to his

days with Frank Zappa, a smattering of '80s rarities, as well as a number of obscure, previously unavailable works. He's also managed to find time to put together an enhanced DVD version of *Alien Love Secrets* as well as orchestrate and perform with the Eastman School of Music Orchestra (including tracks from *Flex-Able*). And to top it all off, he was recently inducted into the Rock Walk Hall of Fame in Hollywood, CA.

We caught up with Vai at his home in the foothills of sun-soaked Encino, CA, and spent the afternoon talking about *The Ultra Zone*, the music industry, and the Antichrist.

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UNIVERSE

To my ears, *The Ultra Zone* sounds like the next evolutionary step from *Passion and Warfare*, blended with some of the quirkiness of your two *Flex-Able* records.

Yeah. I'd say that's exactly what I think when I hear it, too. It definitely has more production value than *Flex-Able*, but there were pretty quirky elements on that record that sort of snuck into this one. I don't know what it is, I just have this sense of the bizarre that I like to fall back on [laughs]. I just get into the studio and start creating, and I feel like I can't deny myself some of the more intricate and elegant things that I hear in my head. So all convention goes out the window, and I get what I get.

You also sound like you've been practicing—not that you needed it.

Well, I do love the guitar a lot. I love to hear it, love to play it, and I love to do things that, when I listen back, make me laugh. "Oooo" makes me laugh because the solo in there is just ridiculous. I get a kick out of "Jibboom," and "Voodoo Acid" is just a hoot. I like to hear

There's only a certain amount of real estate in the frequency kingdom, and you gotta be really careful where you build your house.

Are you debuting any new pieces of gear on *The Ultra Zone*?

A lot of the guitar tone on this record comes from my new amp, the Legacy that I designed with Carvin. In the past, I've used everything from Marshalls to Bogners, and they all delivered in a certain way, but when I plugged into the Legacy and I started playing through it in the studio, tears of joy filled my eyes—it was the sound I had wanted for years. You can really hear it on "Jibboom," "Windows to the Soul," and "The Ultra Zone."

There are some other funny new things on there. Actually, it's not so much new gear—'cause new gear isn't doing anything "new," really—but new experimentation. If you're creative enough, you'll get a new sound out of a box of matches and a pack of marbles. But most new sounds these days are created with actual manipulation of the audio through the

I would love to have had the Bulgarian Women's Choir on there. But that woman—it's a real female, but it's a sample—is a classically trained Indian vocalist, and what she's saying are basically prayers. And it took some finagling to get it to work; that is, to get the sample at the right pitch, and to get it to sound like a cohesive melody within the structure of the song.

You cop a similar ethnic flavor with the phrasing of your solo on that track.

I was very fortunate to have had the opportunity to work with the Indian violinist L. Shankar [on "The Epidemics"]. He taught me some really interesting phrasing techniques to get that "Eastern" overtone. And there are certain scales that, if you abide by them, give you that flavor. That's what I really love about certain scales and whatnot: They change the color of your world, if you know how to manipulate them. You can create an ambience, a color—you hear it all over "Silent Within," "Fever Dream," "Asian Sky," and a lit-

"I'LL TELL YOU RIGHT NOW, IF I WAS YOUNGER AND I INSTEAD OF A GUITAR, I MIGHT BE A GREAT NINTENDO

my playing cover a lot of different boundaries, and I actually make conscious efforts to do that. There are times when I try to be very virtuosic, and then there are songs like "Frank," where it's a very lush, exotic sound on the guitar, as far as I can hear. I do try to be as proficient as possible, but I look for imaginative mistakes in my playing, too. Sometimes I do things until something "wrong" that sounds cool comes out [laughs]. And I have to keep evolving, because if I don't, I start feeling unhappy—personally and physically. As you grow as a person, your personality will change, and your expression will change. I don't need to sit and practice for 10 hours a day anymore, but it is nice to be able to pick up the guitar and just go for it.

This is a great "headphones" record—there's incredible detail in the orchestration of every song. What's your approach toward creating such ornate accompaniment tracks?

Overproduction [laughs]. I'm totally guilty of it. I just hear things in my head, write them down, and then go about building them. Most of the time, the whole thing will come to me in a very quick flash, as far as the orchestration goes. And I love combining flavors and elements of different instruments and sounds; but it's easy, if you don't know what you're doing, to have it sound like a hunk of crap—the wrong instruments clashing, the wrong intervals and stuff like that. Even dissonant music—atonal music—there's a consciousness behind it, a structure. In any kind of music, the instruments need to have a place.

sampling realm, whereas I don't really sample guitars; There's not one sampled guitar on *The Ultra Zone*. I run the guitar into the amp, I tweak the amp, and I get the best sound coming up to the console. Then I'll feed it through console busses to effects—because once you start putting your guitar signal through digital converters and stuff, it changes the sound. I like keeping it as pure as possible.

The solo on "Oooo" features an interesting, sinewy tone.

Yeah. I recorded it in my little "harmony hut" in the backyard here. It's three different amplifiers, and they're all tweaked in different positions. I played a Strat through the orange distortion pedal by Boss, the DS-1; it really compresses and fattens the sound.

The guitar melody in "Oooo" sounds like it's doubled by a vocalist.

The sun, the moon, and the stars are all on that melody. That's got maybe three guitars, strings, and like eight vocals at different speeds. When it comes around the second time, it spits out the melody, but as it moves along, the melody notes sustain—they overlap to create these ominous, textural chords. That song is probably one of my finest "melodic" compositions, because it's so rich and elegant, and yet at the same time, has an edge to it. You don't know if it's frightening or if it's beautiful.

"Blood and Tears" features a female vocalist who sounds like a cross between Nusrat Fateh Ali Khan and the Bulgarian Women's Choir.

tle bit in "The Ultra Zone."

You also achieve an exotic sound in "The Ultra Zone" with the way you manipulate your whammy bar during the performance of the main instrumental melody.

Yeah. That was real interesting. The second time I played the melody, I put the bar between my index and middle fingers and kind of did a little jiggling thing to get that real hiccupy, jagged sound.

"Windows to the Soul" is a moody instrumental in 11/8, which some might regard as even more mind-boggling and expressive than "For the Love of God" [from *Passion and Warfare*].

Well, that track was actually written and recorded for *Passion and Warfare*, to be put on the record instead of "For the Love of God." It was just one of those whims where I decided to do "For the Love of God" instead.

The thing I really enjoy about this track is that the meter is not typical. It's got this 11/8 meter that pulls you in different directions than any other meter would. So I use that as a bed to create a certain kind of emotional expression. I sat for two days and played this melody over and over again—I'm talking 15 hours a day. I kid you not. I created a loop on the computer and played that melody non-stop because it was touching me very deeply—like an out-of-body experience.

But from playing that melody over and over again in that meter, I got a feel for playing in 11/8, and it felt very natural. When I'm playing a phrase in a solo, I try to treat it as if it's a

sentence—as if you're speaking to somebody. You need to speak in sentences, and sometimes there are commas, sometimes you need to create a paragraph within a chapter, and then you have your book—which is a song. That's really hard to do in 11/8, but I eventually got to where I could play whatever I wanted to, and I never missed the beat and never got lost.

"Jibboom" is sort of along the lines of Stevie Ray Vaughan's instrumental blues, "Scuttle Buttin'," but splattered with trademark Val-isms.

Oh, it's total "Scuttle Buttin'." I love Stevie Ray Vaughan, and I love that song because it has a bluesy grace to it. I tip my hat to Stevie Ray Vaughan in "Jibboom"; it's a tribute.

This track would appeal to fans of your legendary *Crossroads* appearance as Jack Butler, the devil's guitar slinger.

Yeah, maybe so. But I don't really consider myself a "great blues player." I play blues-rock.

some parts, I had to pick the bar up silently, hit the note, and then manipulate it—I didn't just work around what harmonics were available. It's difficult because your ears have really gotta be conditioned for it, and I had to work really hard to get it right. The first time I did that kind of thing was when I recorded "The Attitude Song" in 1981.

I think "Frank" would be welcomed by radio.

Well, it's funny, one of the guys at the record company felt the same way. But the bottom line is: If you service a song to rock radio, and it's a "hit" song that has the name "Steve Vai" on it, it'll never get played. It's not impossible for my songs to get played on the radio, but it's harder because of who I am and the stigma that's attached to what I do.

Can you explain what you mean by "stigma"?

I may sound really pessimistic, and it's probably just my own insecurities, but every

artist, when they're creating music, most of the time it's very special to them and it means a lot to them. Everybody has their dreams and their hopes and their wishes, and you need to respect that. And everybody has their shot, usually, if they stick at it long enough. But there's a whole infrastructure involved with getting music on the radio. It involves labels, business people, and independent promoters who will do certain things to get their product played. We, the public, are led around on a chain, as far as what radio shoves down our throat. It's always been my opinion that if you take a handful of songs and play them on the radio long enough, people will start to desire them. How else would some of the mediocre hash that's on the radio today get there? There's stuff on the radio today that I believe is antisocial, degrading, and anti-evolutionary. I think there's some great music, too—I'm not saying that radio is evil. And this is just one guy's opinion, which means nothing.

The label may be servicing "Blood and

HAD NINTENDO PLAYER BY NOW."

When I think of blues, I'm thinking John Lee Hooker, Robert Johnson, and Buddy Guy. Blues to me was always a crying, intense, sort of deep frame of mind.

When I did *Crossroads*, I forced myself to be bluesy—"Steve Vai" blues, which is whacked-out Venus blues; it's got its own little alien flavor to it. But I can't help it. I just refuse to sound like a normal blues player. There are so many people who do it better. So I would never consider myself an authentic blues player. Stevie Ray Vaughan is probably the closest to blues guitar playing in a polished form that we've heard in a while.

Is it safe to say that "Frank" is an instrumental tribute to the late Frank Zappa?

Yeah. It doesn't sound anything like his music, though. It's more a tribute to him on the heartstrings that it pulls. I'm a fan of Celtic music, and the song "Frank" has those overtones to it. There's a real warmth and sort of an unknown nostalgia to those Celtic melodies, and I feel like I capture that in the melody in "Frank."

In a melodic context, that's the most controlled use of a tremolo bar I've ever heard—it's virtuosic, yet understated.

That's one of the most impossible solos you'll ever hear, but I didn't want it to sound like a gimmick or a trick. I wanted to do something different; I wanted that solo to be smooth and melodic, but I wanted to deliver something I'd be proud of on an actual "technical performance" level. Every note in that solo is a harmonic that's bent with the bar. In



Tears" to radio. In my opinion, it's a great song, and it should be played [laughs], but that's just me. Realistically, I know it will never get on the radio, and I understand why: It's got a "world music" vibe, it has my name attached to it, which is a stigma, it doesn't have a "modern" sound, and it's got a long guitar solo. But, I guarantee you, if every radio station in the country played it as much as they play Buckcherry, it would be a hit. And I'm not just saying my music is great enough to be a hit, I'm just saying it becomes a "flavor."

But people are looking for other kinds of stimulation. And record companies are in the business to make money and to sell product. It's very rare that you see a record company cultivate an artist through thick and thin—to create a "legend." Legendary musicians are actually becoming few and far between, simply because nobody is out there cultivating another person's musicianship. There's no stimulation to be a musician. I'll tell you right now, if I was younger and I had Nintendo instead of a guitar, I might be a great Nintendo player by now. And that very well may be happening to a lot of kids these days—kids who would normally focus very hard to achieve heights on an instrument.

And you don't have to be a virtuoso to be a great guitar player. Kurt Cobain was a great guitar player, man; his melodies were genius. And I like people who have the "attitude" and get up there and do their thing. You take a band like Queen, man, Freddie Mercury was just a total rock star; he embraced that lifestyle. But he was extremely musical. And it's hard to see that these days. Trent Reznor is one of the closest things to being a brilliant rock star that there is today; I think he's a genius.

You've always had an equal balance between "commercial" ventures [e.g., Alcatrazz, David Lee Roth, Whitesnake] and more "artistic" pursuits. Either way, you still manage to maintain your unique voice and put your own personal stamp on all your work.

I'm extremely fortunate because there's a small but loyal audience for the kind of music

that I do, that will buy my music and allow me to go on tour around the world. I mean, how lucky is a guy like me? I get to do anything I want musically. Obviously, if I started doing some really whacked-out stuff, it could have a big effect on my ability to make more music.

I like all different aspects of different genres: I like elements of pop music, rap, heavy metal. There's "inspired" music, and there's "uninspired" music, and it's available in abundance in every genre. It would be shortsighted of anybody to put up walls and not allow themselves to experience the "pros" of other genres and only focus on the "cons" or the "status" of listening to a certain style of music.



A lot of people are hung up because if they are listening to a Backstreet Boys CD and anybody finds out, they can get in a lot of trouble [laughs]. So I try not to put up any parameters.

And when it comes to me writing my music, I've gotta be happy with it, and it's gotta have things in it that I can't get from anybody else's music. That's the criterion I put for myself: There has to be something in every song that is unique unto what I am capable of doing. Now, that mentality may be much to the detriment of any "pop icon" status I may have ever had the potential to achieve, but it's the thing that compels my nature.

You're one of the few world-famous rock

guitar players out there who's also musically literate; for instance, you can sightread, orchestrate music, transcribe, and solo over complex chord changes.

Well, it's just always been interesting to me. For example, I love art, but I can't paint or draw. When I try to draw something, it comes out like stick figures. But ever since I could remember, I was always turned on by the little black dots on the page of a manuscript. It looked like art to me. And I remember when Frank had mentioned that music on paper looked like art. And I wanted to learn how to do it, be able to master it, and know everything about it. And it seemed like a real expressional freedom to be able to take a piece of manuscript paper, decorate it, and have control over all the instruments. But, by the same token, I would blast Kiss and dance in front of a mirror with a tennis racket when I was a kid and jump from bed to bed. I was a total poser; I wanted to be such a rock star.

How significant of a role has musical education played in helping you create your own style?

A huge significance. I pull constantly from the well of education that I've had: from my high school music theory teacher, guitar lessons with any of the 15 guitar teachers I had in my life, Berklee School of Music ... It's an endless world of expression when you can harness that stuff. And that's why I always advocate it. Now, if you're an "intellectual-type person," it may be easy to get strung out on that stuff because intellectuals really fetish the nuances of the mechanics of things. And that's really not what

music is all about. The mechanics are just building blocks that are at your disposal. And the more that you can use them for the display of emotion, the more effective you're gonna be.

It's a fascinating world of experimentation that you will never ever have if you don't know music theory. I know that if I wanna create a certain color or a certain mood, this particular chord will do it; this particular mode will create that. And Kurt Cobain knows that, too, but he just doesn't put names on the stuff. But if you wanna hear a raging orchestra pumping out your music, you better learn how to write for them.

Continued on page 158

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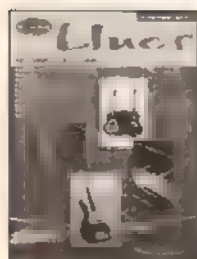


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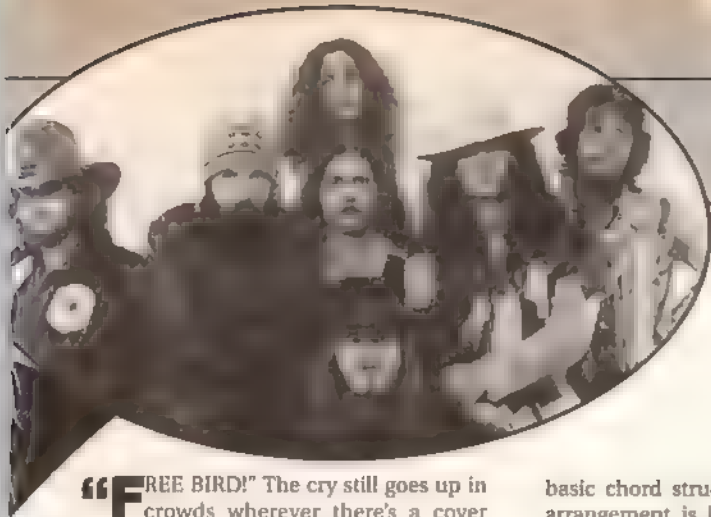
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by Tom Kolb

What's Between the Lines

FREE BIRD

"FREE BIRD!" The cry still goes up in crowds wherever there's a cover band playing classic rock. This song has had the word "classic" attached to it ever since it was first released in 1973, and rightly so. The closing track on Lynyrd Skynyrd's debut album, *Pronounced Leh-Nerd Skin-Nerd*, "Free Bird" showcases the talents of the premiere southern rock band. From the mournful slide guitar hook to the haunting lyrics to the explosive guitar duel outro, "Free Bird" takes off and soars for a full nine minutes. Written as a tribute to the late Duane Allman, legendary slide guitarist for the Allman Brothers Band, it became Lynyrd Skynyrd's flagship song, catapulting them to an unbridled career of worldwide fame and success throughout the mid '70s. Sadly, it all came to a screeching halt in 1977, when the band's charter flight went down over a Mississippi swamp, killing lead singer Ronnie Van Zant and guitarist Steve Gaines. Brokenhearted, the surviving members decided to call it quits, but reunited 10 years later to form the new Lynyrd Skynyrd band that, to this day, still tours.

THE FORM

Some people think of "Free Bird" as a beautiful, haunting ballad, while others consider it a kick-ass guitar tour de force. Fact is, it's both of these things—and more. Like its Led Zeppelin counterpart, "Stairway to Heaven," the song starts out tenderly, gradually builds in intensity, and culminates in a hard-driving outro section featuring plenty of blistering guitar licks. Like so many Lynyrd Skynyrd songs, the

basic chord structure is simple, but the arrangement is highly involved. A four-measure chord progression (G-D/F#-Em-F-C-D) [Fig. 1] is relentlessly repeated to form the foundation of the intro, both verses, and the first interlude. The only exception is a turnaround that happens at the end of both verses, in which the last two bars of the progression are used as a tag. At the end of the second verse, the song kicks into high gear, in preparation for the extended outro section. Again, a four-measure progression (G-B \flat -C) [Fig. 2] is cycled continuously with little variation through the remainder of the song. But throughout the implied simplicity, there lurks a multitude of subtle fills and rhythm section change-ups—the very essence of Lynyrd Skynyrd's style.

THE RHYTHM GUITARS

An acoustic guitar (Gtr. 1) and a clean electric with phaser (Gtr. 2) share the rhythm chores throughout the arrangement. While they essentially double up for the outro section, each hones its own distinct part during the first half of the song. Gtr. 1 stays mostly with the chord voicings from Fig. 1, starting with half-note rhythms and building into a 16th-note strumming pattern while Gtr. 2 crafts a four-bar cycled riff. The first three measures are an arpeggiated version of the same voicings played on the bottom strings, and the fourth is a banjo-like hammer-on fill over a D chord shape.

THE SLIDE WORK

Gary Rossington's signature slide guitar work dominates the first half of "Free Bird." Staying mainly within the G major

scale (G-A-B-C-D-E-F#), Gary favors his G string as he weaves his melodies up and down almost the entire length of the fretboard. He states a preference for a glass slide worn on his middle finger, claiming that the positioning offers him the most control and that glass produces a smoother sound for him than steel. If you've never played slide before, you'll want to experiment with various type, size, and finger combinations until you find a match that's comfortable for you. After that, the main things to remember are to play directly over the fretwire for the correct pitch, don't apply too much pressure, and dampen unwanted strings with either your right hand or your left hand (behind the slide, toward the nut) or a combination of both.

THE OUTRO GUITAR SOLO

Fasten your safety belts, and warm up those fingers: It's time to delve into one of the longest and most spectacular guitar solo sections ever recorded. A lesson in itself on the use of motifs (repeated phrases), the solo can be viewed as a succession of 38 four-bar licks, played over each cycled progression. Allen Collins and Gary Rossington (Gtrs. 4 and 5) play the majority of them in unbelievably tight unison, occasionally breaking apart at the most opportune times to play counterpoint to each other, sounding remarkably like fiddle players at a hoedown. Playing almost exclusively in several economic box patterns of G minor and G major pentatonic [Fig. 3], they shape their flashy licks with a multitude of bend, hammer-on, and pull-off combinations that have fondly been referred to as "Skynyrdisms." **B**

Fig. 1 Intro, Verse, and Interlude Chords

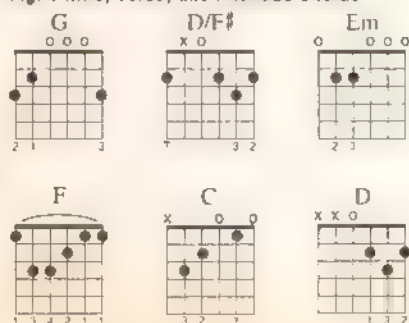


Fig. 2 Outro Chords

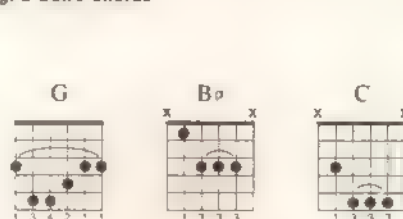
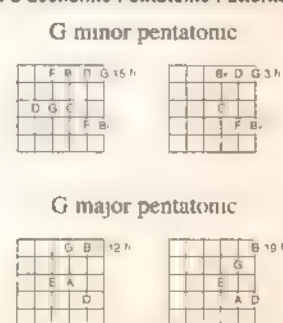


Fig. 3 Economic Pentatonic Patterns



FREE BIRD

As Recorded by Lynyrd Skynyrd
(From the MCA Recording **PRONOUNCED LEH-NERD SKIN-NERD**)

Transcribed by Troy Nelson

Words & Music by Allen Collins and
Ronnie Van Zant

Intro

Slowly ♩ = 60

Gtr. 2 (elec.) G D/F# Em

F C D

mf

w/clean tone & phaser
let ring throughout

TAB

Gtr. 1 (acous.)

mf

TAB

G
Riff A

D F#

Em

TAB

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Free Bird

Gtr 3 (elec) F C Dsus4 D Dsus2 D

mf
w/clean tone & slide

Gtr 2 End Riff A

mf

Gtr 1

mf

Gtr 2 w/Riff A, 2 times D F# Em

mf

Rhy Fig. 1

Gtr 1

mf

*T = Thumb on 6

Free Bird

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

End Rhy. Fig. 1

Gtr 1 w/Rhy Fig. 1
G D F# Em

steady gliss

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

Verse

Gtr 1: w/Rhy Fig. 1, 4 times

Gtr 2: w/Riff A, 4 times

G D F# Em

1 If I leave here to mor row

Free Bird

F

C

Dsus4 D

Dsus4 D

Dsus4 D

Dsus4 D

would you still re - mem - ber me? —

G

D F#

1 m

Well, I must — be — trav - el - ing on — now —

F

C

Dsus4 D

Dsus4 D

Dsus4 D

Dsus4 D

'cause there's too man y plac es I've got to see —

Free Bird

G D F# Em

But if I stay here with you, girl,

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

things just could - n't be the same.

G D F# Em

'Cause I'm as free as a bird now,

steady gliss

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

and this bird you can - not change Oh,

Free Bird

F C D

and the bird— you can not change —

Gtr 3

10 10 9 10 10 5 5 10 9 10 19 19 17 19 17 19 17 19 17 17 24 24

Rhy. Fig. 2

Gtrs. 1 & 2

End Rhy Fig. 2

Gtrs. 1 & 2 w/Rhy Fig 2 2 times

F C D

And this bird— you can not change —

Gtr 3

10 10 9 10 10 5 5 10 9 10 10 12 12 7

steady gliss

F C D

Lord — knows I can't change —

10 10 9 10 10 5 5 10 9 10 7 7 6 7 7 6 7 6 7 7

Free Bird

Interlude

Gtr 1: w/Rhy Fig. 1, 2 times

Gtr 2: w/Riff A, 2 times

G

D/F#

Em

F

C

Dsus4 D

Dsus4 D

Dsus4 D

Dsus4 D

G

D/F#

Em

F

C

Dsus4 D

Dsus4 D

Dsus4 D

Dsus4 D

Verse

Gtr 1: w/Rhy Fig. 1, 4 times

Gtr 2: w/Riff A, 4 times

G

D/F#

Em

Free Bird

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

Though this, ah, feel - m' I can't change...

G D/F# Em

Ah, please don't take it so bad - ly

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

'cause the Lord knows I'm to blame...

G D/F# Em

But if I stay here with you, girl,

Free Bird

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

things just could- n't be the same —

G D F# Em

Cause I'm as free as a bird now —

F C Dsus4 D Dsus4 D Dsus4 D Dsus4 D

and this bird you can- not change. Oh.

Gtr 1 & 2: w/Rhy. Fig 2, 3 times
F C D

and a bird you can-not change

5

D

□

Çür 3

Girs 1 & 2

Free Bird

Faster ♩ = 148

Gtr 3 meet

G B \flat C

Lord, I can't change. Won't you

Rhy. Flg. 3

End Rhy. Fig. 3

Gtrs. 1 & 2 w/Rhy Fig. 3

5

Bb

6

fly. _____ free _____ bird. _____ yeah. _____

Cirs 4 & 5 (elec)

834 + + + +

The image shows a musical score for the song "The Rose Tree". It consists of two systems of staves. The first system has a vocal line on a treble clef staff and a piano accompaniment line on a grand staff (treble and bass clefs). The vocal line begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is simple, with notes on the first line of the staff. The piano accompaniment features a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system continues the music, with the vocal line ending on a whole note. The piano accompaniment includes a fermata over the final chord. The score is written in a clear, legible font, and the paper appears aged.

Outro-Guitar Solo

Gtrs. 1 & 2 w/Rhy Fig 3, 4 times

G

34

C

Free Bird

[illegible][illegible]

Rhy. Fig. 3A

Gtrs. 1 & 2

Free Bird

824

CFA

1

The musical score for 'The Rose Tree' is presented on two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a melody of eighth and sixteenth notes, with a repeat sign and first/second endings. The bottom staff is a single-line bass line with fingerings (10, 15, 17) and dynamic markings ('full'). The piece concludes with a final cadence in the key of D major.

End Rhy. Flg. 3A

Gtrs. 1 & 2: w/Rhy Fig. 3A, 3 times

5

EW

△

44

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written on a single staff with a treble clef and a key signature of one sharp (F#). The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The second system continues with: D4 (half), C4 (half), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half), D3 (half). The lyrics 'The Rose Tree' are written below the first measure, and 'The Rose Tree' is written below the second measure. The tempo marking 'Moderato' is placed below the first measure. The time signature is 4/4.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one flat (Bb) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is divided into three measures. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The melody is written in a simple, folk-like style. The bass line is written in a simple, folk-like style. The score is divided into three measures. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line.

Free Bird

C

G **Bb** **B**

Gtrs. 4 & 5

Rhy. Fig. 3B

Gtrs. 1 & 2

C

End Rhy. Fig. 3B

G **Bb** **B**

Gtrs. 1 & 2: w/Rhy. Fig. 3B, 2 times

Gtrs. 4 & 5

C

Gr 4

full

full

ful

3.4

1/2

17 15 17 17 15 17 17 15 17 17 17 17 17 17 17 17

Gir 5

17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15 17 15

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is in treble clef with a key signature of one sharp (F#). The melody consists of eighth and quarter notes, with some notes beamed together. The lower staff is in bass clef and provides a harmonic accompaniment using octaves and chords. The piece is divided into two measures by a double bar line. The first measure contains the notes G4, A4, B4, C5, B4, A4, G4 in the treble and G2, B1, D2, F2, G2, B1, D2 in the bass. The second measure contains the notes A4, B4, C5, B4, A4, G4 in the treble and A2, C3, E3, G3, A2, C3, E3 in the bass. The score is marked with a '4' in the first measure and a '3' in the second measure, indicating the number of beats. The tempo is marked 'Allegretto' and the time signature is '4/4'.

Handwritten musical notation for the second system of the exercise. It consists of two staves. The first staff has notes 17, 17, 15, 17, 15, 17, 17, 17, 17, 17, 17. The second staff has notes 17, 17, 17, 17, 17, 17, 17, 17, 17, 17. There are various musical symbols like beams, slurs, and accents above the notes.

[illegible]

17	17	15	17	15	15	16	16	17	17	4	3	3
----	----	----	----	----	----	----	----	----	----	---	---	---

Free Bird

[illegible]

Rhy. Fig. 3C

Gtr. 1 & 2

4/4

[illegible][illegible]

Free Bird

Guitar One

Chords: G, B \flat , B, C, N.C., G, B \flat , B, C, N.C.

Full

1/2, 1/2, 1/2

2

Full

Free Bird

[illegible]

Rhy. Fig. 3D

Gtrs. 1 & 2



Musical score for "Ritornello" from "The Merry Widow" by Franz Lehár. The score is for voice and piano. The voice part is in G major, 2/4 time, and features a melodic line with many slurs and ties. The piano part is in G major, 2/4 time, and features a rhythmic line with many slurs and ties. The score is divided into two systems, with measures 15 and 16 marked at the end of each system.

End Rhy. Fig. 3D

[illegible]

Free Bird

Gtrs. 1 & 2. w/Rhy Fig 3D

G

Re

Aug. 22

[illegible]

C

514

[illegible]

Ctrs 1 & 2 w/Rhy Fig 3 4 times

41

136

(

Д. 111 - - -

[illegible]

44

6

4521 03

Bd

[illegible]

C

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. The bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody and bass line, and the second measure contains the second half. The melody is written in a simple, folk-like style, and the bass line is written in a simple, folk-like style. The score is divided into two measures by a double bar line. The first measure contains the first half of the melody and bass line, and the second measure contains the second half. The melody is written in a simple, folk-like style, and the bass line is written in a simple, folk-like style.

五

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Free Bird

C

12 15 12 15 15 12 15 15 12 15 15 12 15 12 15

C **Bb**

Chr 4

12 14 12 12 14 15 14 12 12 12 12 14 12 14

Chr 5

12 14 12 12 14 12 14 12 14 12 12 14 12 14

Rhy Fig. 3E

Gtr 1 & 2

12 14 12 12 14 12 14 12 14 12 12 14 12 14

Free Bird

C

The first system of musical notation for 'Free Bird'. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a series of eighth notes and a wavy line indicating a tremolo. Below the staff is a fretboard diagram showing the fret numbers for each string: 12, 12, 14, 15, 14, 15, 14, 15, 14, 14, 12, 14.

The second system of musical notation for 'Free Bird'. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a series of eighth notes and a wavy line indicating a tremolo. Below the staff is a fretboard diagram showing the fret numbers for each string: 12, 14, 12, 12, 14, 15, 14, 15, 14, 15, 14, 15, 14, 12, 14.

End Rhy. Fig. 3E

The third system of musical notation for 'Free Bird'. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a series of eighth notes and a wavy line indicating a tremolo. Below the staff is a fretboard diagram showing the fret numbers for each string: 12, 14, 12, 12, 14, 15, 14, 15, 14, 15, 14, 15, 14, 12, 14.

Gtrs. 1 & 2 w/Rhy Fig 3E 5 times

G

Bb

C

Gtr 4

Musical notation for Gtr 4. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a series of eighth notes and a wavy line indicating a tremolo. Below the staff is a fretboard diagram showing the fret numbers for each string: 12, 12, 14, 12, 12, 14, 12, 14, 12, 12, 14, 12, 12, 14, 12, 15, 14.

Gtr 5

Musical notation for Gtr 5. It consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The staff contains a series of eighth notes and a wavy line indicating a tremolo. Below the staff is a fretboard diagram showing the fret numbers for each string: 12, 12, 14, 12, 12, 14, 12, 14, 12, 12, 14, 12, 12, 14, 12, 14, 12, 14.

Free Bird

Free Bird

Chords: G, Bb, C

Full notation and tablature for the song "Free Bird" by The Allman Brothers Band. The score is written for guitar, featuring a treble clef and a key signature of one sharp (F#). The music is divided into four systems, each with a guitar staff and a corresponding guitar tablature staff. The tablature includes fret numbers (12, 14, 15) and specific techniques such as "full" (full bends) and "pull" (pull-offs). The chords G, Bb, and C are indicated above the staffs. The notation includes various musical symbols such as notes, rests, and accidentals.

Free Bird

G

17 18 10 17

full

C

17 18 10 17

full

G **Bb**

Gtrs. 4 & 5 8va

10 18 10 18

full

C

8va

10 18 10 18

full

Free Bird

Gtr 4 & 5

G

B \flat

Rhy. Fig. 3F

Gtrs 1 & 2

Gtr 4 & 5

G

B \flat

End Rhy. Fig. 3F

Gtrs 1 & 2 w/Rhy. Fig. 3F

Gtr 4 & 5

G

B \flat

Gtr 4 & 5

G

B \flat

Free Bird

Gtr 4

G5 loco

G6 G5 G6 Bb5 Bb6 Bb5 Bb6 C5

15 15 17 15 17 17 15 17 17 15 17 17 15

full

Gtr 5

loco

PM -----

15 15 17 15 17 17 15 15 17 15 17 15 17

Gtrs. 1 & 2 Rhy. Fig. 3G

5 5 7 5 5 7 8 8 10 8 8 10 10

C6 C5 C6 C5 C6 C5 Bb5

full

full

17 17 15 17 15 17 17 17 15 17 15 17 15

full

full

17 15 17 17 15 17 15 17 17 17 15 17 15

End Rhy. Fig. 3G

10 12 10 10 12 10 10 12 10 8

Free Bird

Gtrs. 1 & 2 w/Rhy. Fig. 3G, 2 times

G5 G6 C5 G6 Bb5 Bb6 Bb5 Bb6 C5

Gtrs. 4 & 5

8va

8va

8va

8va

8va

8va

Free Bird

G5 G6 G5 G6 B♭5 B♭6 C5 C6 C5 C6 C5
 Ctr 4
 12 14 12 12 14 12 12 14 12 12 12 12 15 (15)
 14 14 14 14 14

Gtr 5 *looz*

 15 17 15 15 15 17 15 15 16 17 17 15 17 17 17 17 15 17

Gtr 1 & 2

5 7 7 5 5 7 8 8 10 8 8 10 10 10 10 12 10 10 12 10

5 7 8 8 10 8 8 10 10 10 12 10 10 12 10

[illegible][illegible]

Free Bird

End Rhy. Fig. 3H

Gtrs 1 & 2 w/Rhy Fig 3H till fade

Gtr 4

Gtr 5

Free Bird

12

What's Between the Lines

DENIAL



After the release of their self-titled debut onTVT Records in 1997, Sevendust—John Connolly (guitar), Vinnie Hornsby (bass), Clint Lowery (guitar), Morgan Rose (drums), and vocalist Lajon Witherspoon—found themselves on the road for almost two years straight. Armed with a battery of ultra-heavy, showstopping tracks like “Black,” “Terminator,” and “Bitch,” the Atlanta-based quintet pummeled audiences from coast to coast, winning over scores of new fans in the process. In May 1999, the band was rewarded for their intense work ethic: Sevendust’s debut disc went gold (i.e., more than 500,000 copies sold), proving that the band’s unique hybrid of metal, funk, and soul has an audience in the modern metal scene.

Almost immediately, Sevendust went to work on their sophomore effort, once again pulling the band members away from their homes and into Long View Farms—a high-tech recording facility located in a tiny suburb of Boston. Ever weary of their long-term lack of a “normal” home life, Sevendust capitalized on their vulnerable emotional state, using it as a catalyst for a handful of powerful new tracks, including the single “Denial.” “We were so disconnected from our home life,” explains guitarist Clint Lowery. “After 21

months, it’s like you go numb. Almost every topic that we touch upon in this record is about the loss of your sanity, your grandparents dying while you’re away, stuff like that.” “And that,” guitarist John Connolly adds, “is part of the reason we call our second record *Home*.”

THE TUNING

Sevendust’s six-stringers John Connolly and Clint Lowery use an extremely slack version of Drop D tuning on “Denial.” As Connolly explains, this tuning is somewhat of a Sevendust favorite: “Our most popular tuning is B—basically the same thing as Drop D, only we’re taking it down 1½ steps, so it’s B–1½–B–E–G♯–C♯. On the new record, ‘Denial,’ ‘Feel So,’ and a couple other songs are in B. ‘Bitch,’ from the first record, also uses this tuning.”

After tuning your low E string down one whole step to D (by matching the 6th string’s 12th fret harmonic to the pitch of the open 4th string), crank all six strings down a minor 3rd, and you’ll be ready to go.

THE INTRO

“Denial” kicks off with a subtle taste of Sevendust’s two-pronged guitar attack, as both guitarists engage in an instrumental performance of the chorus chord progres-

sion: B5–Cmaj7–E5–D5, with F♯sus4 substituted for D5 at its repetition (Fig. 1). While Gtr. 2 (w/phase-shifter and distortion) strums its three- and four-note chords in steady quarter notes, Gtr. 1 dishes out a melodic figure derived from E harmonic minor (E–F♯–G–A–B–C–D♯), working between the 4th and 5th strings, exclusively. To accurately emulate the phrasing of this single-note figure, try swelling the volume of each sustained note, using either the guitar’s volume knob or a volume pedal.

All subtlety goes out the window the moment both guitars combine forces and launch into Riff A—one of several sledgehammer riffs used to punctuate each musical section. For ease in performance of this figure, keep your pinky anchored on D (5th fret, 5th string) as you alternate between the remaining notes—F (3rd fret, 6th string), D (open, 6th string), and E (2nd fret, 6th string) using your middle and index fingers. Each repetition of this two-bar passage is punctuated with a pair of back-to-back, half-step bends commenced on beats 3 and 4. Notice that Gtr. 2 kicks in a wah-wah pedal for the last four bars.

THE VERSES

All of the verses are driven by the combination of Rhy. Figs. 1 and 1A—a pair of two-bar figures that involve the rapid alternation between two power chords, F5 and E5 (Fig. 2), punctuated each time with bending activity reminiscent of Riff A.

THE CHORUS

For the early portion of the chorus, Gtrs. 1 and 2 play the same chord progression encountered in the intro with slightly different chord voicings and a much more syncopated strum pattern. Three measures into the chorus progression, Gtr. 2 branches off and performs a melodic theme comprised of sliding octave shapes (Fig. 3), adhering to pitches from the E natural minor scale (E–F♯–G–A–B–C–D).


Clint and John put the cap on each chorus with some ultra-beefy, two-note power chord shapes located on the bottom pair of strings. These types of “one-finger” shapes are also used to generate the subsonic squall that kicks off the song’s intense interlude section. 

Fig. 1 Intro Chords

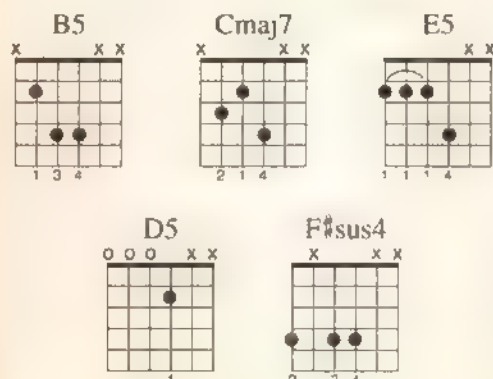


Fig. 2 Verse Chords

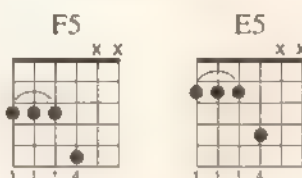
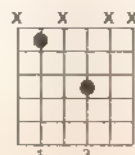


Fig. 3 Octave Shape



DENIAL

As Recorded by Sevendust
(From the TVT Recording HOME)

Transcribed by Pete Billmann

*Words by Clint Lowery & Morgan Rose
Music by Sevendust*

Drop D Tuning, Tune Down 1½ Steps:

① = Cl ④ = Br
② = Cl ⑤ = F
③ = E ⑥ = Br

Intro
Moderately ♩ = 105

Gtr. 1 (dist.) B5 Cmaj7 E5 D5

The musical notation shows four measures of music for guitar 1. Each measure contains a single eighth note followed by a dotted quarter rest. The notes are G4, A4, B4, and C5 respectively. Above each measure is a chord symbol: B5, Cmaj7, E5, and D5. Below the first measure is the instruction "fade in".

**fade in*

TAB

The TAB notation consists of four measures. The first measure has a fret number '7' under the first string. The second measure has a fret number '4' under the first string. The third measure has a fret number '7' under the first string. The fourth measure has a fret number '4' under the first string.

Gtr 2 (dist)

*fade in
w/heavy phaser

TAB

*over next 11 meas.

Denial

B5

C maj7

Gtr 1 & 2
N C
Riff A

End Riff A

Gtr 1 w/Riff A

Gtr 2

Gtr 1 & 2

Denial

Verse

F5 E5 F5 E5 F5 F5 F5 E5 NC

1. Why you nev - er say — what you mean? — All I hear — was stay. —
 2. Why I can't hear the shit — that you say. — nev - er make — an - y sense —

Gtr 2 Rhy. Fig. 1A End Rhy. Fig. 1A

wah wah off PM -4 1/2 1/2

Gtr 1 Rhy. Fig. 1 End Rhy. Fig. 1

PM -4 1/2 1/2

Gips. 1 & 2: w/Rhy Figs. 1 & 1A, 3 times

F5 E5 F5 E5 F5 E5 F5 E5 N.C.

And nev - er say — that to me, and nev - er say — that to me
Ah, where did you — run to bitch while I was hold - in' my breath?

Gr 3: w/Fill t, 2nd time

Why? Why? Ah, wipe that shit off your face. but Let's not stop to 'til we bleed.

F5 E5 F5 E5 F5 E5 F5 E5 N.C.

The more you spit — out your mouth, the less I — be - lieve —
Nev - er put — out that on me, the less I — put — that on me.

[illegible]

Denial

♫ Chorus

Gtrs. 1 & 2, w/Rhy, Fig. 2, 2nd time

B5

Cmaj7

De - ni - al, seems it had to come

Rhy. Flg. 2

Girs 1 & 2

[illegible]

Esus2

D₃

Well, I don't need _____ to _____ say _____ it all _____

Well, I don't need_____ to_____ say_____ it all

Gtr. 2

Rift B

Gr. 2

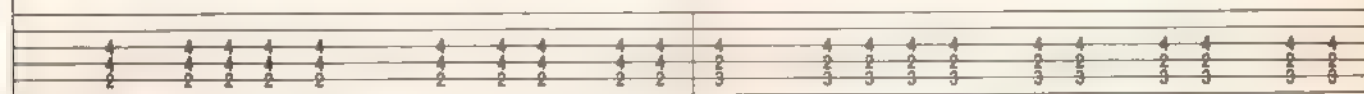
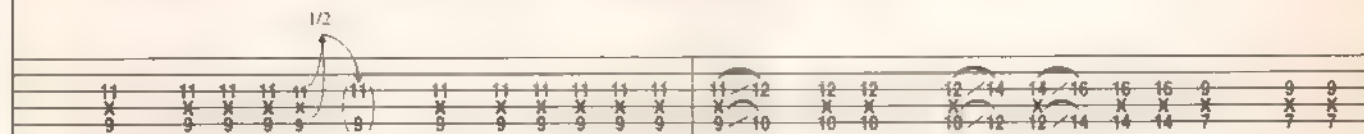
Gr. 2

Get 1

A musical score for the song 'The Rose Tree'. The score is written on a grand staff with a treble and bass clef. The melody is in the treble clef, and the bass line is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The bass line consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is written on a single page with a white background and black ink.

B5

Cmaj7



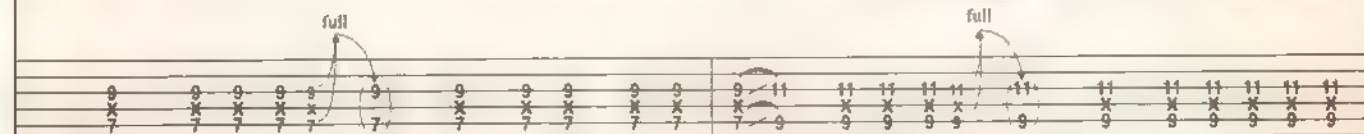
To Coda

Esus2

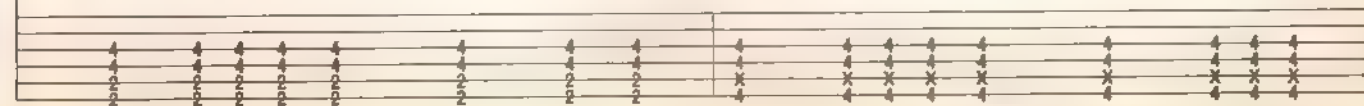
14sus4



End Riff B



End Rhy. Fig. 2



Denial

1

Interlude

Gtr 3 (dist.)

D5

E5

D5

E5

D5

E5

D5

N.C.

Gtr 2

Gtr 1

D5

E5

D5

E5

D5

E5

D5

N.C.

Chorus

Gtr. 1, w/Rhy. Fig. 2

Gir 2' w/Rhy. Fig. 2, 1st 3 meas.

BS

De - ni - al, seems it had to come. Well, I don't mean.

Gtr. 2: w/Riff B

D6

135

(ופנים)

to say it all De-nial has left two all a lone

Interlude

Contr 3 label

FS ES

FS ES

Rhy. Fig. 3

Gtr 1 & 2

[illegible]

NC.

FS ES

FS ES

N.C.

End Rhy. Fig. 3

The musical notation for the guitar solo is presented on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef. The notation includes various guitar-specific symbols: 'PM -4' (pick mute) and '1/2' (half note) are placed above the notes. The solo is divided into three measures, each containing a series of eighth and sixteenth notes, with some notes marked with a '2' indicating a double stop or a specific fingering.

Denial

Gtrs. 1 & 2: w/Rhy Fig. 3

Gtr 1 F5 E5

15ma ----- 7 F5 E5 loco 15ma ----- 7 N.C. loco

w/wah wah Harm ----- 4 Harm. ----- 4 1/2 1/2

pitch: D D D D D D D

F5 E5 15ma ----- 7 F5 E5 loco 15ma ----- 7 N.C. loco

Harm ----- 4 Harm. ----- 4 1/2 1/2

pitch: D D D D D D D

Gtrs. 1, 2 & 3 tacet

Bsus4 Cmaj7 Bsus4 D6 D6

Gtr 4 (slight dist.)

pp

Bsus4 Cmaj7 Bsus4 D6 D6 D6

Gtr 1 N.C.(B5) (Cmaj7) E5 Dsus2

7 9 7 9 9 7 7 9 9 7 9 9 1 2 3

Gtr 2

Denial

N.C.(B5)

(Cmaj7)

D.S. al Coda

Coda

Gtr. 1: w/Rhy. Fig. 2, last meas.

F#sus4

Outro-Chorus

Gtrs. 1 & 2: w/Rhy. Fig. 2, 1st 7 meas

B5

Cmaj7

F#sus2

D#

B5

Cmaj7

F#sus2

Denial

The image shows a page of musical notation for guitar, likely from a professional music manuscript. The notation is arranged in several systems, each containing multiple staves. The staves are labeled as follows:

- F#sus4**: A single staff at the top, likely for a lead guitar or a specific effect.
- Gtr 1**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- Gtr 2**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- fdbk**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- vol swells**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- Begin Fade**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- Fade Out**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- pitch, F#**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.
- Gtr 2**: A staff with a treble clef and a key signature of one sharp (F#), containing a long, sustained note with a tremolo effect.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page is numbered "2" at the bottom center.

What's Between the Lines

SPOONMAN



Soundgarden, along with Nirvana and Pearl Jam, pretty much gave birth to the Seattle grunge sound in the early '90s. In fact, they were the first grunge band to be signed by a major record label (A&M). Having enjoyed moderate success with their earlier releases, the band reached the pinnacle of their career with the 1994 release, *Superunknown*, and gained a reputation as the best "riff band" since Black Sabbath. "Spoonman" serves as a perfect example of Soundgarden's hard-rockin' sound, punctuated by Kim Thayil's driven guitar work and Chris Cornell's ever-impassioned vocals. As evidence that the band had broken the mainstream barrier, "Spoonman" won a Grammy in 1995 for Best Metal Performance.

Though we didn't transcribe it, be sure to listen closely to the spoon solo, which features the tremendous rhythm chops of the song's namesake, Artis the Spoonman.

THE INTRO

There are two important elements to be aware of before you begin playing the intro. First, the tuning for this song is Drop D (standard tuning, with the 6th string tuned down one whole step). Second, the time signature is 7/4. This breaks down as follows:

The bottom number (4) indicates the duration of each beat. In this case, the duration of each beat is equal to a quarter note. The top number (7) indicates the number of beats contained in each measure [Fig. 1]. So there's a temporal equivalent of 7 quarter notes in each measure of the intro.

The intro riff is an in-your-face power-chord melody anchored in the D minor pentatonic scale (D-F-G-A-C). With the Drop D tuning, these chords are played simply with a one-finger barre on the three lowest strings [Fig. 2]. The riff is a recurring theme interspersed throughout the song in parts of the verses, chorus, and guitar solo.

THE CHORUS

The chorus introduces another signature riff to the song. It begins with a series of pull-offs comprised of notes from the D minor pentatonic scale and is stylistically similar to Black Sabbath and Kiss in form, feel, and groove. After tugging on this riff for four measures, the chorus resolves to the intro riff. Be sure to note the change in meter: The main chorus riff is in 4/4 time, and, as mentioned previously, the intro riff that closes out the chorus is in 7/4.

THE BRIDGE

The bridge section in the song was played with a distorted bass guitar, but is arranged here for guitar. The riff itself is very similar to the chorus groove, again based in D minor pentatonic. After this laid-back four-measure breakdown, the meter changes yet again—this time to 6/4. These two measures of 6/4 contain a triple-shot of classic call-and-response guitar work. Gtr. 1 does its own call-and-response, playing the same riff in both measures—except the final note, which is F in the first measure and G in the second measure, giving the listener a feeling of anticipation. Additionally, Gtr. 3 answers Gtr. 1 in both measures. However, it also provides its own call-and-response by alternating a descending D minor pentatonic run in the first measure with an ascending D minor pentatonic run in the second measure. This is an ingenious use of a classic songwriting tool that also does an incredible job of setting up Kim Thayil's frenzied guitar solo, which is played almost exclusively in the 10th position using the D minor pentatonic scale [Fig. 3]. **G**

Fig. 1 Intro Riff



Fig. 3 D Minor Pentatonic (standard tuning)

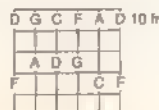
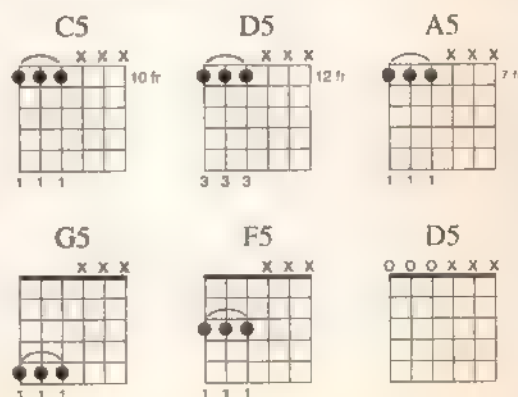


Fig. 2 Intro Riff Chords



As Recorded by Soundgarden
(From the A&M Recording **SUPERUNKNOWN**)

Words & Music by Chris Cornell

① = E ④ = D
② = B ⑤ = A
③ = C ⑥ = D

Intro
Moderately Slow Rock ♩ = 90

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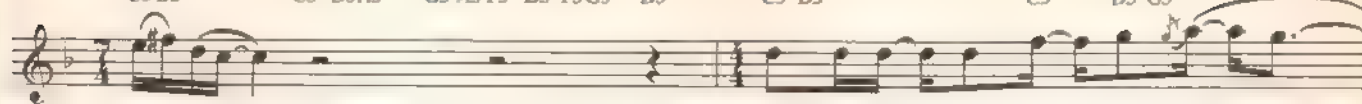
Spoonman

Gtr. 1: w/Rhy Fig. 1

C5 D5 C5 D5A5 G5 A5 F5 D5 F5 G5 D5

Gtr. 1: w/Rhy Fig. 2

C5 D5 C5 D5 G5



Spoon-man.
Spoon-man.

And Speak the rhy - thm on your own.
all my friends are skel - e - tons.

Gtr. 1: w/Rhy Fig. 1, 2 times

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5



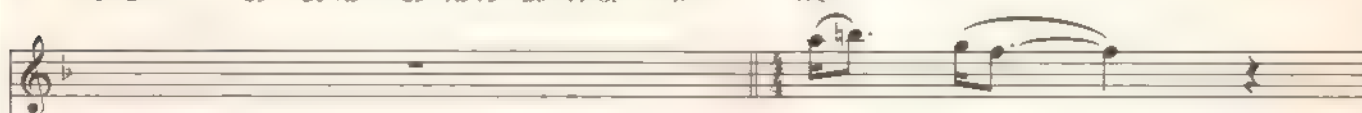
Speak the rhy - thm all a - lone
And they beat the rhy - thm with their bones

Spoon man
Spoon man

Chorus

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5

N C

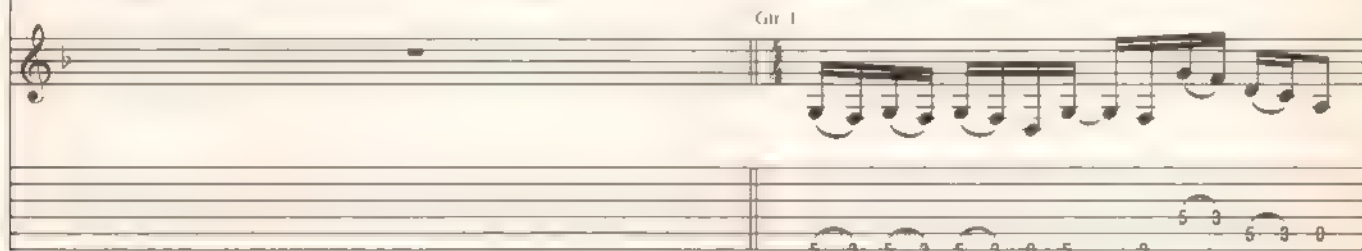


Oh

Mm

Spoon man

Gtr. 1



To Coda



come to geth er with your hands Save me, I'm to- geth - er with your plan



Gtr. 1: w/Rhy Fig. 1, 2 times

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5 C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5



Save me, yeah. Ah, save, uh. Oh. 2. Well,

Spoonman

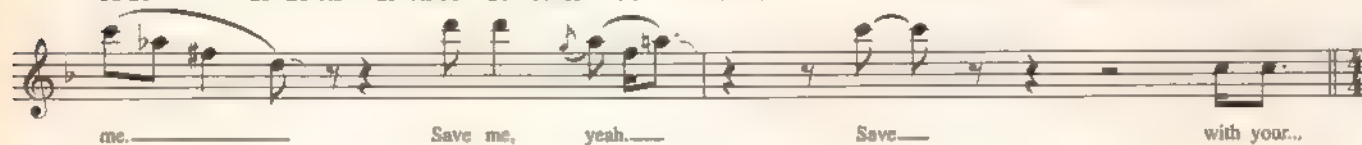
2.

Gtr. 1: w/Rhy Fig. 1, 4 times

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5 C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5



C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5 C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5



Bridge

Gtr 1 tacet
N.C.



*Gtr 2



*Bass art. for gtr.



Spoonman

Gtr 2 tacet

Ah, with your

Gtr 4 (dist.)

Gtr 3 (dist.)

Gtr 1

Guitar Solo

Gtr. 1 w/Rhy Fig. 1, 4 times
Gtr 3 tacet

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5

hands

Spoonman

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5

Ah, with your hands

12 10 10 12 12 10 12 12 10 10 10 12 12 10 12 12 10 12 12 10 12 12

C5 D5 C5 D5 A5 G5 A5 F5 D5 F5 G5 D5

Come on, come on, come on

full grad. bend full full full full

12 10 10 13 13 13 10 13 10 13 10 10 12 10 10 10 12 10 12 10 12 12 12 12

C5 D5 C5 D5 A5 A5 G5 F5 D5 F5 G5 D5

Come on Yeah

14 14 14 12 11 14 14 12 11 14 14 12 11 12 10 13 13 12 12 13 13 12 12

Spoon Solo

Gtr 1 tacet
N C

Gtr 4 tacet

7

(13) (13)

Spoonman

w/ad lib. Voc

play 8 times

play 4 times

D.S. al Coda

play 3 times

Come on, we like it all.— Come on, we like it all.—

Gtrs. 1 & 2

The guitar parts are written on two staves. The first staff contains melodic lines with eighth and sixteenth notes, some beamed together. The second staff contains a bass line with fingerings indicated by numbers 1-5 below the notes.

⊕ Coda

Gr. 1: w/Rhy. Fig. 1. 4 times

CS DS

CS DS A

5 GS AS

F5 D5 F5

G5 D5

CS DS

C5 D5

AS GS

A5 F5 1

5 FSGS

D5

[illegible]

What's Between the Lines

ROUND AND ROUND

Due in large part to the definitive guitar sound and catchy riffs of "Round and Round," the L.A.-based quintet Ratt was one of the most successful metal acts of the mid '80s. Vocalist Stephen Pearcy, bassist Juan Croucier, drummer Bobby Blotzer, and the dynamic guitar duo of Robbin Crosby and Warren DeMartini released their best-selling album *Out of the Cellar* in 1984. The video for the first single, "Round and Round," received extensive MTV exposure, spawning a rash of teenage boys playing air guitar in torn T-shirts on dining room tables across the country. The song reached #12 on the *Billboard* charts as a huge crossover success. Though the band released several moderately successful discs throughout the '80s and into the early '90s, their popularity waned, and they eventually disbanded in 1992 when Stephen Pearcy left Ratt to form his own band.

Things are looking up for the band in 1999, however, as four original members have reunited, released their ninth album—the self-titled *Ratt*—and toured this summer with fellow '80s glam-metal rockers Poison, Great White, and L.A. Guns.

THE INTRO

Like so many of its '80s counterparts, "Round and Round" opens in the key of E minor with the guitars tuned down 1/2 step. The two guitars essentially play the intro in unison, with only slight variations. The intro consists almost exclusively of dyads played against the pedal tones E and C. These dyads are derived from barre chords (Fig. 1), so when you play the intro, you'll want to finger the entire barre chord and lift or apply your pinky where necessary. The chord progression itself is the classic '80s cliché of Em-D-C-D, with a twist. The progression actually begins with an E major chord before turning to the darker minor sound.

THE VERSE

In the verse section, the chord progression is a simple E5 to G5 alternation, and the two guitars split their unison behavior and assume separate roles for the first half of the verse. The main riff, played by Gtr. 1, is derived from E Dorian (E-F♯-G-A-B-C♯-D) over the E5 chord and G Lydian (G-A-B-C♯-D-E-F♯) over the G5 chord. Underlying this riff in the first half of the

verse is a long, ringing low E note over the E5 chord, and the use of a sustaining open G5 chord, played by Gtr. 2. In the second half of the verse, the two guitars play in unison over the E5 chord but retain their separate parts over the G5. If you're the only guitar player in your band, and you want to mimic these parts, you'll want to play Gtr. 1's part throughout.

THE PRE-CHORUS

In a song full of memorable riffs, the end of the pre-chorus may contain the most recognizable one in the song. Based on Badd11, a major-type chord, this section reflects a modulation from the E minor feel of the song up to this point. This arpeggiated figure is palm muted throughout to give these measures their distinctive sound.

THE GUITAR SOLO

Regarded as one of the more "capable" guitar players in the '80s pop-metal genre, Warren DeMartini shows us how he got that reputation in this fiery solo over an A5 chord. Throughout the solo, Warren scampers through the A blues scale (A-C-D-E♭-F-G). Note the monster finger-stretching pull-offs (20th to 13th fret) in measure seven of the solo. If you normally play with your axe slung low, you may want to shorten the strap a bit for this one.

The next 13 measures of the guitar solo provide another staple of the '80s pop-metal genre: the harmonized guitar solo. Robbin Crosby joins in a diatonic third above his counterpart, DeMartini, in this deliberate statement based in A Aeolian (A-B-C-D-E-F-G). The underlying harmony during this section is comprised of power chords that suggest an A minor tonality (F5-G5-A5-G5).

THE OUTRO

More DeMartini marvels. The outro-guitar solo further showcases Warren's burning pyroretnics. Based in E minor, he tosses in flavors of E Dorian (E-F♯-G-A-B-C♯-D), E harmonic minor (E-F♯-G-A-B-C-D♯), E Mixolydian (E-F♯-G♯-A-B-C♯-D), and the E blues scale (E-G-A-B♭-B-D) for good measure. We get an especially nice listen to his tremendous legato technique as well in the slippery descending run in Fig. 2. **G**

Fig. 1

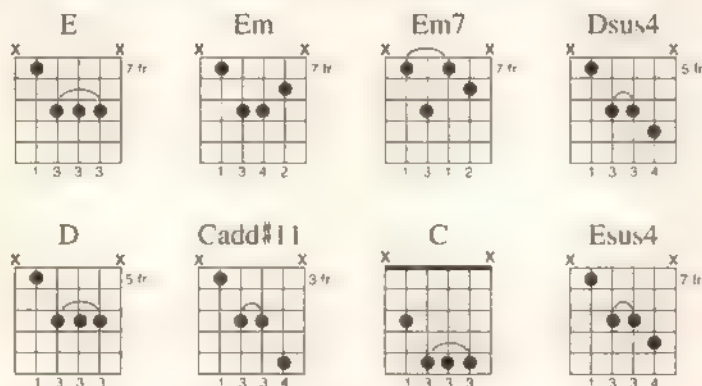


Fig. 2 Descending Legato Run



ROUND AND ROUND

As Recorded by Ratt
(From the Atlantic Recording **OUT OF THE CELLAR**)

Transcribed by Troy Nelson

*Words & Music by Robbin Lantz Crosby,
Warren DeMartini and Stephen E. Percy*

Tune Down 1/2 Step:

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Moderate Rock ♩ = 128

Gtr 1 (dist) Rhy. Fig. 1 Em Em7 Dsus4 D Cad3#11 C Cadd#11 C Dsus4D Esus4

Musical score for guitar 1, featuring a rhythmic figure and various chords. The score includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The rhythmic figure is marked "Rhy. Fig. 1" and "f". The chords are Em, Em7, Dsus4, D, Cad3#11, C, Cadd#11, C, Dsus4D, and Esus4. The score also includes a tablature section with fret numbers and a "PM" (pick) marking.

[illegible]

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Round and Round

Verse

E5

G5



1. Out on the streets,
2. Look-in' at you.

that's where we'll meet. —
look-in' at me. —

You make the night.
The way you move



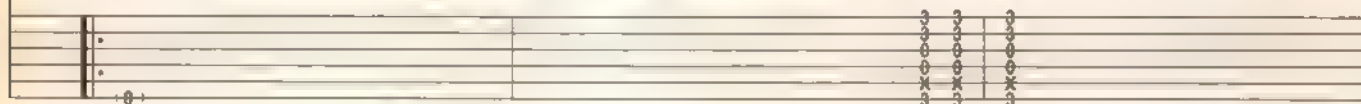
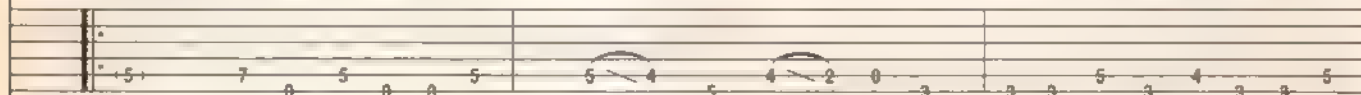
PM

PM --- 4

PM --- 4

PM

PM --- 4



A5

E5

G5



I al-ways cross a line. —
you know it's eas-y to see. —

Tight-ened our belts,
the ne-on lights

on — a-bused our-selves —
me to - night —



PM.

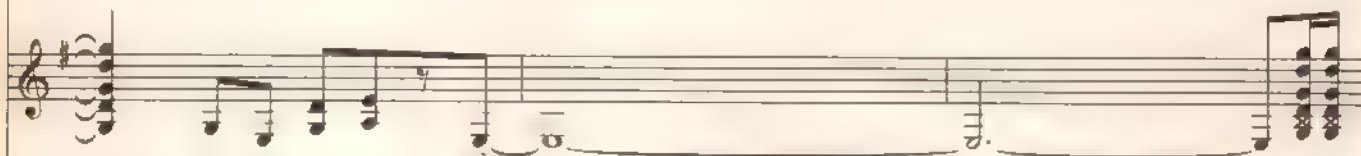
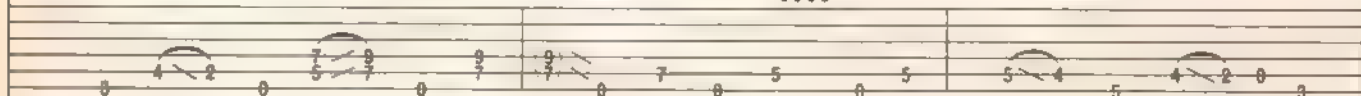
PM.

PM.

PM.

PM.

PM



PM --- 4



Round and Round

Get in our way,
I've got a - way,

we'll put you on your shelf — An - oth - er day,
we're gon - na prove it to - night — like Ro - me - o

PM----4 PM PM----4 PM PM PM PM PM PM

3 3 5 3 4 3 3 5 3 4 2 0 7 9 7 0 7 0 5 0 5

PM----4 PM PM PM

3 0 5 7 0 0 7 0 5 0 5

some oth - er way — We're gon - na go. but then we'll see you a - gain. —
to Ju - li - et. — Time and time. — I'm gon - na make you mine —

PM - 4 PM PM----4 PM PM PM

5 4 5 4 2 0 3 3 3 5 3 3 3 5 3 4 2 0 7 9 7 0 7

5 4 5 4 2 0

5 4 5 4 2 0

Round and Round

G5

AS

— I've had e-nough, we've had e-nough. — "Call it vain," — she said. — "It's all the same," — she said. } I

PM. PM. PM. PM. PM. PM. PM. PM.

PM. PM. PM. PM. PM. PM. PM. PM.

Pre-Chorus

DS

ACI

Add9

E

Esus4

F

knew right from the be - gin - nin' that you would end up win -

Gtrs 1 & 2

PM

Esus4

E

DS

A/C1

Add9

musical score for the song "I Knew Right From The Start" by The Beatles. The score is in G major, 4/4 time, and consists of three systems. The first system shows the vocal melody for the first line of the verse. The second system shows the vocal melody for the second line of the verse. The third system shows the vocal melody for the third line of the verse. The lyrics are: "I knew right from the start you'd put an".

Round and Round

Badd11

B5 D5

ar - row through my heart — Round — and

Gtrs. 1 & 2

PM

Gtr. 3 (dist.)

12 9

*vol swell

Chorus

*Gtrs. 1 & 2 w/Rhy. Figs 1 & 1A

Gtr. 3 (dist.)

E Fm Fm7 Dsus4 D Cadd#11 C Cadd#11

round, will love — find a way, just give — it time

mf

(12 9)

*2nd time play 1st 6 bars only

C Dsus4 D Esus4 F Fm Fm7 Dsus4 D Cadd#11

Round — and round, what comes a - round goes a - round.

I C Cadd#11 C Dsus4 D E5

I'll tell you why Dig'

C	Cadd#11	C	Dsus4	D	N C.(A5)	Dsus4/A D/A	A5
---	---------	---	-------	---	----------	-------------	----

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Round and Round

A5
15ma 1 loco

Dsus4/A D/A
8va

1/2

PM

PM-----4

A5
8va

G5

w/bar

PM

FS
81a - - - -
Gtr 4 (dist)

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Round and Round

A5
8va

G5

F5

F5

W/bar

17 17 17 19 18 17 19 17 19 19 19 17 19

12

14 14 15 14 12 12 15 13 12 17 20 20 20 17 20

PM

C5
8va

GB

NC

B5

D5

1/2 1/2 1/2 1/2

19 19 19 19 19 20 19 17 19 17 20 17 20 20

steady gliss.

1/2 1/2 1/2 1/2

20 20 20 20 20 17 20 17 20 17 19 17 19 19

steady gliss.

Round and Round

Verse

Gtrs. 3 & 4 tacet

E5

G5

3 Out on the streets, that's where we'll meet. — You make the night,

Gtr 1

PM. PM. PM. ---4 PM. PM. ---4

Gtr 2

0

A5

G5

G5

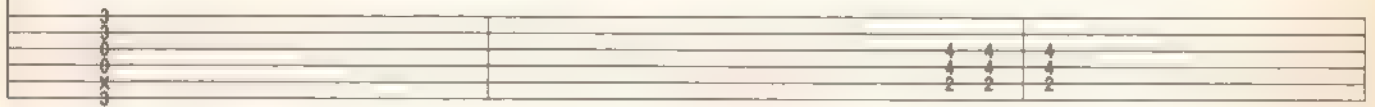
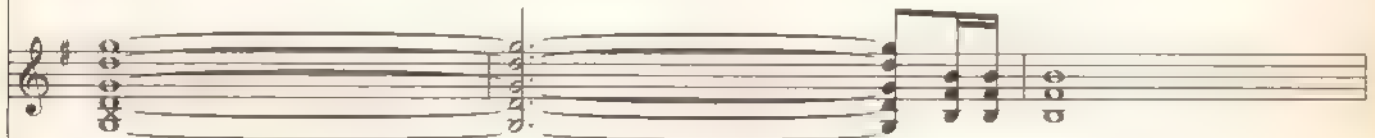
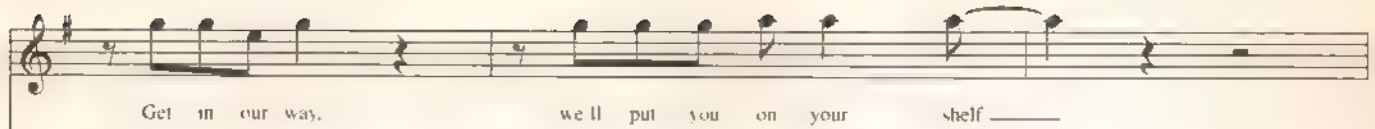
I al-ways cross a line. — Tight-ened our belts. a-bused our-selves. —

PM. PM. PM. PM. PM. PM.

PM. ---4 PM. PM. PM.

Round and Round

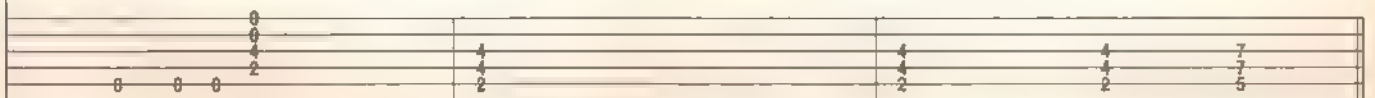
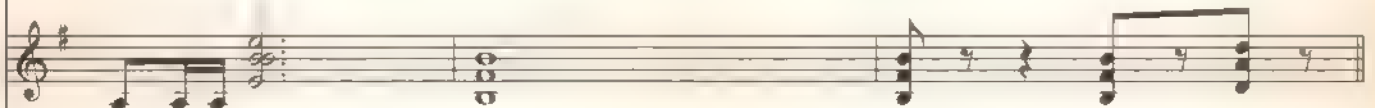
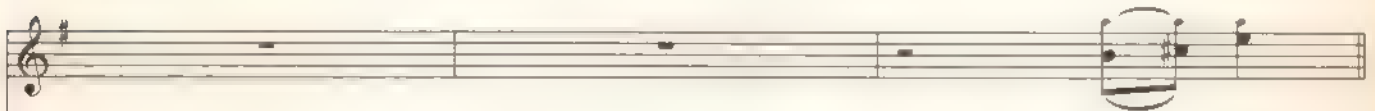
D5 F5 B5



A sus2

B5

D5



Round and Round

Chorus

E

Em

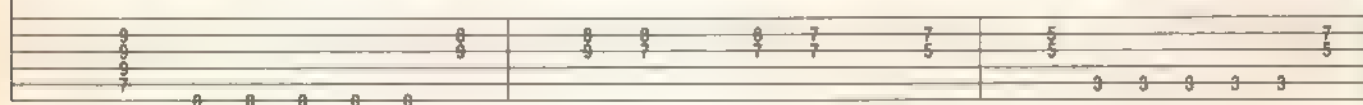
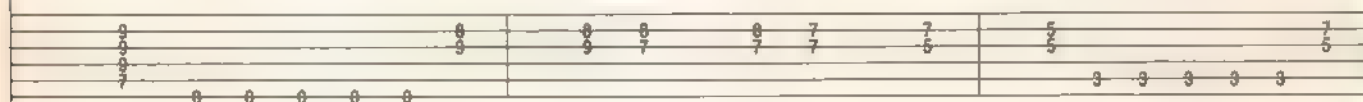
Em7

Dsus4 D

Cadd#11

C

Cadd#11



C

Dsus4

D

Esus4

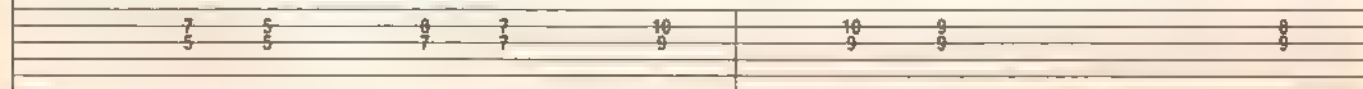
E

Em



Rhy. Fig. 2

Rhy. Fig. 2A



Round and Round

Em7

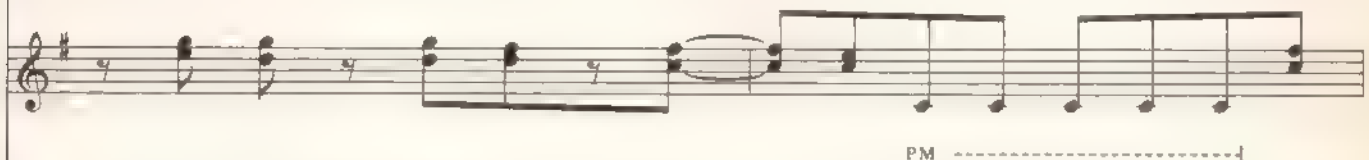
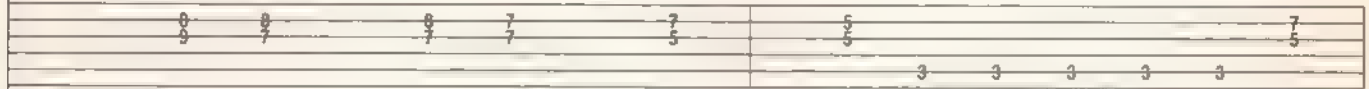
Dsus4

D

Cadd#11

C

Cadd#11



C

Dsus4

D

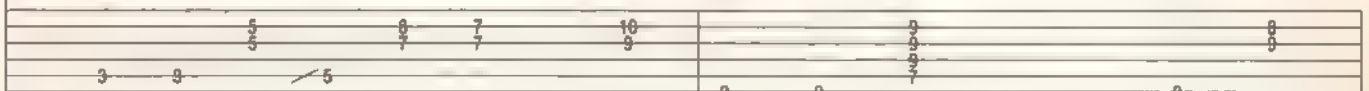
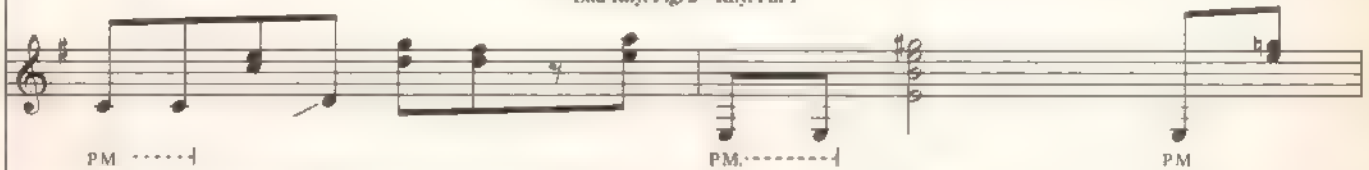
Esus4

F

Em



End Rhy. Fig. 2 Rhy. Fill 1



End Rhy. Fig. 2A Rhy. Fill 1A



Round and Round

Em7 Dsus4 D

C5

G/B

A5

G5 A5

Esus4

— find a way, just give — it time, time, time, time. — Yeah! Round. —

End Rhy. Fill 1

P.M. — 4 P.M. — 4 P.M. — 4

18 9

End Rhy. Fill 1A

18 9

Gtrs. 1 & 2: w/Rhy. Figs. 2 & 2A

E

Em

Em7

Dsus4 D

Cadd#11

C

Cadd#11

— and round, what comes — a - round, goes a - round. I'll tell you why, why. —

Outro-Guitar Solo

Gtrs. 1 & 2: w/Rhy. Figs. 2 & 2A, 2 times

C

Dsus4 D

Esus4

Esus4

E

Em

— why, why. Round — and round

Gtr 1

full 1/2

10 10

Em7

Dsus4 D

Cadd#11

C

Cadd#11

full full

10 10

Round and Round

C Dsus4 D Esus4 E Em

Begin Fade

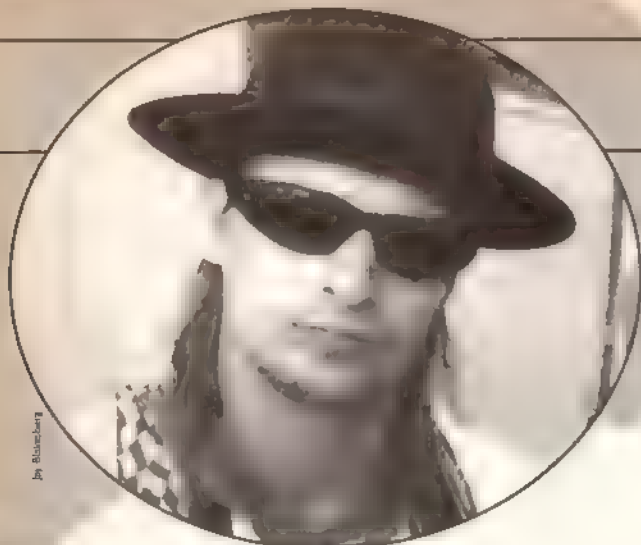
Em7 Dsus4 D Cadd#11 C Cadd#11

Gtrs. 1 & 2 w/Rhy Fills 1 & 1A

C Dsus4 D F#sus4 E Em

Fade Out

Em7 Dsus4 D C5 G B A5 G5 A5 Esus4



by Blumenthal

What's Between the Lines

COWBOY

Kid Rock has described his career as a 10-year overnight success. After releasing his first album, *Grits Sandwiches for Breakfast*, in 1990, and instigating the largest fine ever given out by the FCC to a college radio station (it was later dropped), he's finally found mainstream success with his platinum-selling CD, *Devil Without a Cause*. Combining elements of hard rock and hip-hop, the Detroit native is helping to revive the Motor City music scene. The disc's first single, "Bawitdaba" is still receiving considerable MTV and radio airplay even as Kid Rock looks to continue riding the wave with his follow-up single, "Cowboy."

THE INTRO AND VERSE

"Cowboy" lives up to its name with its country twang and laid-back groove, even incorporating a touch of slide guitar (Gtr. 2) in the song's intro. Gtr. 1 scratches out a syncopated power-chord rhythm figure that later serves as the backbone of the chorus. As the verse begins, so does the extensive layering of guitars. Gtr. 1 plays the driving riff of the verse, based on an A major tonality, with the 3rd (C) and 7th (G) tossed in as passing tones that keep the riff moving forward. Gtr. 5 contributes a

steady bass-line in measures 1-3 and a doublestop bass-line in measures 5-16 of the verse. Additionally, Gtr. 2 blends its own octave-based figure into the rest of the mix in measures 5-16 of the verse as well. Together, these three guitar parts create a symphony of simplicity with brilliant effect. This may seem like a lot of guitar parts, but remember that not only does Kid Rock have two guitar players in his band, Twisted Brown Trucker, but the Kid himself carries a six-string in his holster, so it's a piece of cake for them to pull this off live. If you're the only guitar player in your band, play Gtr. 1's part throughout for best results.

THE CHORUS

As referred to earlier, Gtr. 1 provides the backbone of the chorus with a simple movement between G5 and A5 power chords [Fig. 1]. The jewel of the chorus, however, is the fill provided by Gtr. 6. This is another example of the effectiveness of simplicity in songwriting, when used properly. The fill consists of an A major chord at the 9th fret with a hammer-on from the C♯ to D, creating an Asus4 chord

[Fig. 2]. Given its place in the music, along with the tone of the guitar, it provides a country blues harmonica-sounding fill that is perfectly at home in the groove of the song.

THE BRIDGE AND OUTRO-CHORUS

An effective but underutilized tool in much of rock music is what amounts to a guitar solo behind the vocals. Starting with the bridge and continuing through the outro-chorus, Gtr. 6 injects bluesy lines behind Rock's rap. Based largely on the A blues scale (A-C-D-E♭-E-G), with generous touches of Dorian flavor by adding the 2nd (B) and 6th (F♯) [Fig. 3], the lines don't overwhelm the vocal lines, but do demand the listener's attention. Note the switch from the 5th position to the 17th position near the end of the bridge, effectively building momentum for the outro-chorus section.

Remember to stay loose while playing "Cowboy." Technique-wise, the parts are fairly simple to play. The key to executing them is capturing the groove laid down by Kid Rock and his two guitar players, Kenny Olson and Jason Krause.

Fig. 1 Intro & Verse Power Chords

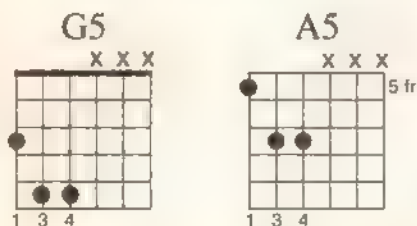
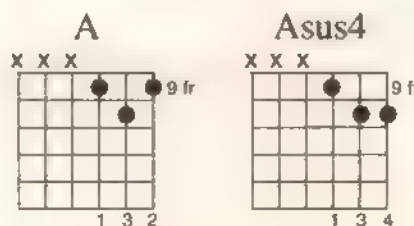
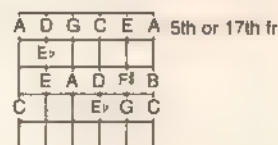


Fig. 2 Chorus Fill Chords

Fig. 3 A Blues Scale
(w/added 2nd & 6th tones)

COWBOY

As Recorded by Kid Rock
(From the Atlantic/Lava Recording **DEVIL WITHOUT A CAUSE**)

Transcribed by Jeff Jacobson

Words & Music by Robert "Kid Rock" Ritchie,
Matthew Shafer, Jim Trombly and John Travis

Tune Down 1/2 Step:

- ① = E \flat ④ = D \flat
② = B \flat ⑤ = A \flat
③ = C \flat ⑥ = F \flat

Intro

Free Time

N.C.

Moderately Slow Rock $\text{♩} = 84$

G5 A5

G5

A5

Cow-boy. Cow-boy.

Gtr 1 (clean)

Rhy. Fig. 1

mf

TAB

Gtr 2 (clean)

mf

w/slide

TAB

Gtr. 2 tacet

G5 A5

G5

A5

Gtr. 3 tacet

G5 A5

G5

A5

Gtrs. 2 tacet

N.C.

D5

Gtr 1

End Rhy. Fig. 1

1 Well T m

Gtr 3 (dist.)

mf string noise

Gtr 2

w/slide

Gtr 4 (sought dist.)

mf

w/tr. molo effect

TAB

*Let chord fade over next measure

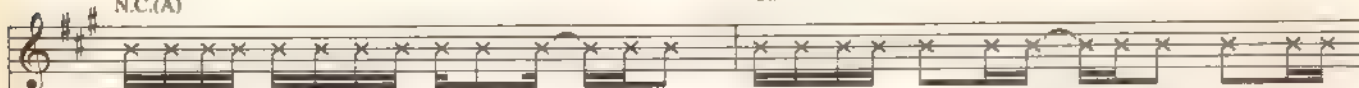
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Cowboy

Verse

N.C.(A)

Gtr 4 tacet



pack-in' up my game and I'm, ah, head out West,-- where real worn-en come c-quipped with scripts-- and fake breasts Find a

Gtr 1

Riff A



P.M



Gtr 5 (clean)



p

P.M.-----1

P.M. -1

P.M.-----1

P.M. --1



Gtr 5 tacet

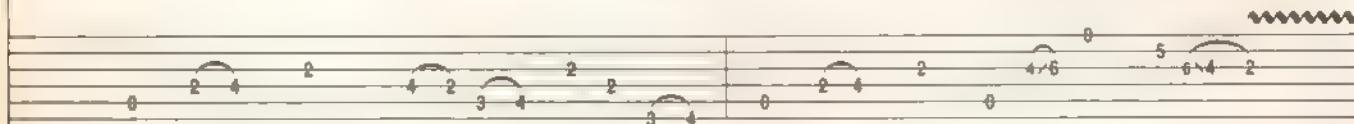


nest in the hills, chill-- like Flynt.-- Buy an old drop-top, find a spot to pump.-- Then I'm, ah,

End Riff A



let ring -- -4



Gtr 3



P.M.-----1

P.M.-----1

1/4

full

full

full



17

Cowboy

Gtr 1: w/Riff A
Gtr 3 tacet

Kid Rock it up and down your block— with a bot-tle of scotch— and watch lots of crotch— Buy a

Gtr 2 Riff A1

let ring throughout

5 7 5 7 5 7 5 7

Gtr 5 Riff A2

5 7 5 7 5 7 5 7

Gtr 3 w/Rhy Fill 1

yacht with a flag sav in' 'Chill in the most— then rock that butch up and down the coast— Give a

End Riff A1

5 7 5 7 5 7 5 7

End Riff A2

5 7 5 7 5 7 5 7

Rhy. Fill 1

Gtr 3

PMI ----- 4

T
A
B

5 5 5 5

Cowboy

(D)
Voc. Fig. 1

toast to the sun, drink— with the stars.— get thrown in the mix and tossed— out- ta bars — Slip—

(Oo—)

Citr 1

Rift B

Gtr 1

Musical notation for Gtr 1, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#). The notation includes eighth and sixteenth notes, some beamed together, and rests. There are also some notes with stems pointing downwards.

let ring throughout

Ger 2

Riff #1

Ger. 2



Gr 5

Riff B2

Handwritten musical notation on a five-line staff, featuring various notes, rests, and a double bar line.

End Voc. Fig. 1

— to Ti - ju - an - a, I wan-na roam. Find Mo - town, tell them fools to come back home. — Start an
Oo. —)

End Riff B

End Riff B1

End Riff B2

Gtrs. 1, 2 & 5 w/Riffs A, A1 & A2

(A)

es - cort ser-vice for all the right rea - sons and set - up shop — at the top — of Four Sea - sons.

Cowboy

Kid Rock, — and I'm the real Mc-Coy, — and I'm head-ed out West, sucker, be-cause I wan-na be a

Rhy. Fill 2
Gtr 3

End Rhy. Fill 2

PM

Chorus

Gtr 3: w/Rhy Fig. 1, 4 times
Gtrs. 1, 2 & 5 tacet

G5 A5 G5 A5 G5 A5 G5 A5

cow - boy, ha by With the top left back and the sun - shine shin - in'

(Cow - boy

Gir 6 (dist.) **Pir 1** End Fil 1

Gtr 6 w/Fill 1, 3 times
G5 A5 G5 A5 G5 A5 G5 A5

Cow - boy, — ba - by. West — coast chill - in' with their Boone's I wan - na be a

[illegible]

Gtr 3 & 6 tacet
N.C.

To Coda

2 1 bel you ll

Gtr 4

Gtr 3

Gtr 4 dist

grad bend

let ring

1 2 0

15

Verse

Gtrs. 1, 2 & 5 w/Riffs A, A1 & A2
Gtrs. 3 & 4 tacet

N.C.(A)

hear my whistle blow in' when my train rolls in — It goes (whistle —) like dust — in the wind — Stoned

Gtr 3 w/Rhy Fill 1

pimp, stoned group, stoned out of my mind — I once was lost, — but now I'm just blind, Palm

Gtrs. 1, 2 & 5: w/Riffs B, B1 & B2
Bkgd. Voc w/Voc Fig 1

(D)

trees and weed, — scabbed knees and rice. — Get a map to the stars, find Her-di Fleiss. — And if the

Gtr 3 w/Rhy Fill 2

D.S. al Coda

price is right, — then I'm gon-na make my bid, — boy, and let Cal-i-for-ni-a — know why they call me a

Coda

Interlude

Gtrs. 3 & 4 tacet

(piano)

3

N.C.

Yeah, —

Gtr 3

Gtr 4 dist

let ring

7 7 7

16

Cowboy

Bridge

A5 C5 A5 C5

Kid Rock, you can call me "Tex," roll-in' Sun set woman with a bottle of Beck's - Seen a

Git 6

full full full full

Git 3

A5 C5 A5

slim-my in a 'Vette, rolled down my glass and said, "Yeah, it is." Uh! Fright-en you. No

full full

A5

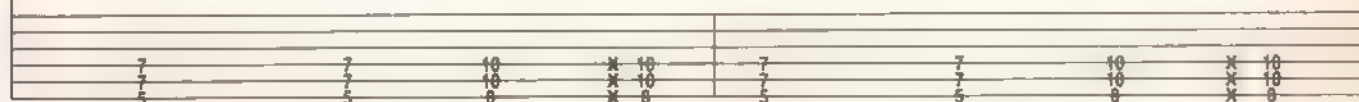
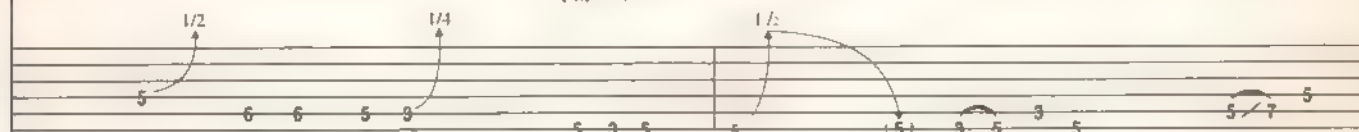
C5

A5

C5



Kid gun swing-in' spurs, hit-tin' the floor... Call me "Hoss," I'm the boss with the sauce and the whores. No re-



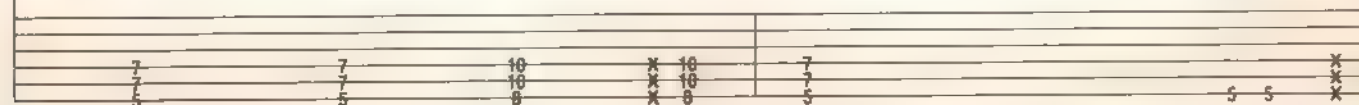
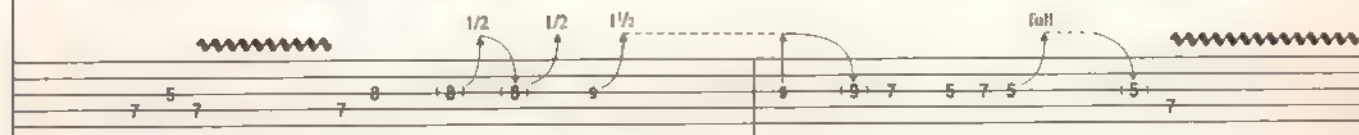
A5

C5

A5



morse for the sher-riff, it is I who's right. I'm, ah, paint his town red, then paint his wife white. Uh'



Cowboy

D5

Cause cha-os rock— like Am-a-de-us, find West coast pus-sy for my De-troit play-ers.

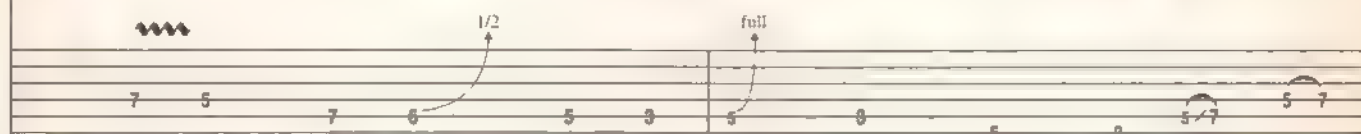
Rap like may-ors, ball— like Lak-ers. They told us to leave, but bet— they can't make us.

A5

C5

A5

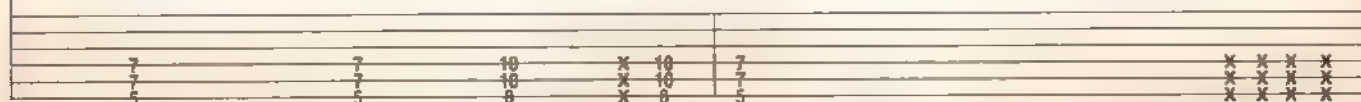
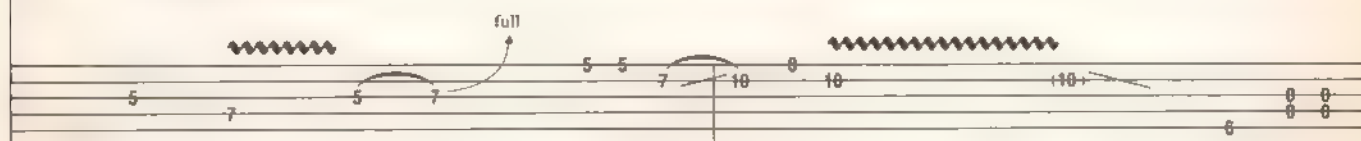
C5



A5

C5

A5



Cowboy

DS

like a sail - or, drink - like a Mick - My on - ly words of wis - dom are this. (Ra - di - o ed - it.) I'm

8va

full

fall

17 17 20 20 17 20 17 17

7 7 7 7 7

5 5 5 5 5

Outro-Chorus

Gtr. 3, w/Rhy. Fig. 1, 6 times

G5 A5

G5

A5

G5 A5

G5

A5

(Cow - boy —) With the top left back and the sun - shine shin - in'.

Gtr 6

1/2 full 1/2

G5 A5

G5

A5

G5 A5

G5

A5

(Cow - boy —) Spend all — my time — at Hol - ly - wood and Vine —

8va 8va PH 10 8 10 8 10 full PM --4

pitch E

G5 A5

G5

A5

G5 A5

G5

A5

(Cow boy —) Rid - in' at night 'cause I sleep all day —

full full

G5 A5

G5

A5

G5 A5

G5

A5

(Cow - boy —) I — can smell a pig from a mile a - way —

8va full full full

Cowboy

G5 A5 G5 A5 G5 A5 G5 A5

(Cow - boy, —) With the top left back and the sun - shine shin - in'.

Bva

full full 1/2 full full

20 20 20 17 19 17 19 10 10 19 17 20 19 19 17 19 17 19 19

G5 A5 G5 A5 G5 A5 G5 A5

(Cow - boy, —) With the top left back and the sun - shine shin - in'.

Bva

full full full w/har

17 17 17 20 20 20 17 17 17 17

Freely
Gtr 3 & 6 tacet
N C

(Cow boy —) Hol - ly - wood — and Vine — and...

(Cow - boy, —)



What's Between the Lines

EUGENE'S TRICK BAG

"Eugene's Trick Bag" is the classically derived show-stopping guitar piece that marks the pivotal and climactic moment in the 1986 movie *Crossroads*, starring Ralph Macchio and featuring the guitar work of Steve Vai and Ry Cooder. While no soundtrack of the movie was released, many of the songs appeared on a Ry Cooder CD release, also entitled *Crossroads*. "Eugene's Trick Bag," however, was not among them, and therefore can only be heard in the movie itself for now. However, look for it in the soon-to-be-released Steve Vai 10-disc box set.

In a nutshell, Eugene (Ralph Macchio) heads south to uncover the mystery behind an alleged lost song of blues guitar great

Robert Johnson. In the process, he meets up with the devil and in the end must battle the devil's axe slinger, Jack Butler (Steve Vai), in a guitar duel—the stakes of which are Eugene's soul. After Butler delivers a hellacious and awe-inspiring shred-fest, the devil is happily gloating over his impending victory. But when Eugene unexpectedly pulls this piece of classically inspired wizardry out of his "trick bag," the tables are suddenly turned. Vai's character tries to duplicate it note-for-note—and fails! Hence, Eugene's soul is saved from eternal torment. In reality, of course, Steve Vai recorded both guitar parts: the blazing version attributed to Eugene as well as his own character's failed retort.

THE TRILL AND ARPEGGIOS

The piece opens with an extended, four-note trill pattern, which establishes the tonality as A minor and sets the mood for the theatrics to follow. Anchor your 1st finger on the 2nd fret and execute a hammer-on/pull-off sequence alternating with your 3rd and 4th fingers. Next come a series of arpeggios that wind through a classical-type progression (Am–E7–A7–Dm–G#°7–Am–E). Their shapes on the fretboard are shown in Fig. 1. For best results, use consistent alternate picking throughout. Also, lift each finger off the fretboard after the next note is played. This will give your fret hand a "floating" feel and a more mobile position rather than being solidly anchored at any particular position as is typical in rock or blues licks.

Fig. 1 Arpeggio Shapes

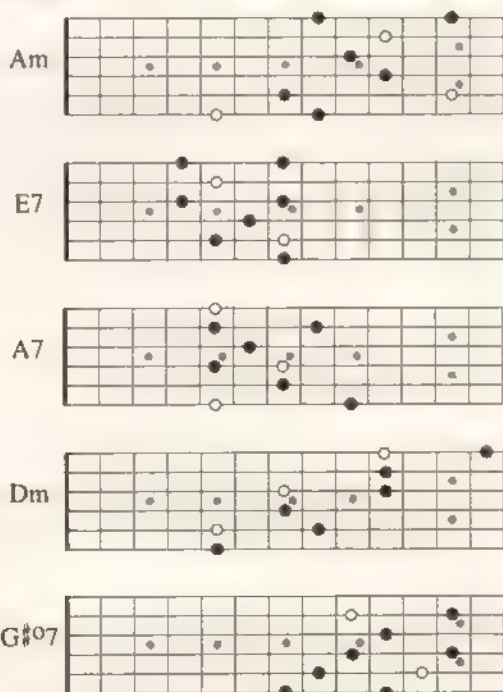
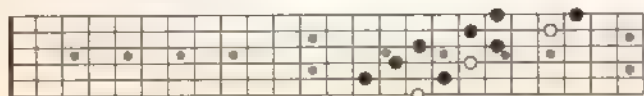


Fig. 2 G#°7 Arpeggio



PAGANINI'S CAPRICE NO. 5 AND PEDAL TONE THEME

The "C" section opens with the cascading theme from the 5th Caprice by Niccolò Paganini—the renowned 18th century virtuoso violinist. Again, strict alternate picking is recommended to keep the timing perfectly even and flowing. In measure 6 of this section, Vai breaks away from Paganini's theme and launches into a descending doublestop sequence in 3rds. This serves as a transition into the final pedal-tone theme in E. One particularly difficult aspect of this section is the series of fast, twelve-fret position shifts—only a single, open E string 16th note lies in between. To make these shifts in time, try to look ahead to the next position while playing the preceding pattern.

THE FINALE

The long descending G#°7 arpeggio in measure 26 of the song [Fig. 2] winds down to an A5 power chord, making the anticipated return to the original tonic, A. Then, after one last fling with the V chord (E), Vai caps things off with a tidy, A harmonic minor run up (and beyond!) the neck. My hat's off to you if you can actually get a 2½ step bend from the 24th fret on the high E string. It's somewhat difficult, but you may be able to reach this note by both bending the note with your fingers and simultaneously pulling up on the whammy bar. More likely, you might try fretting on a neck pickup to achieve the high A note, or simply come back down the scale to play the final A at the 17th fret. **G**

EUGENE'S TRICK BAG

As Played by Steve Vai
(From the Movie **CROSSROADS**)

Transcribed by Dave Whitehill

Words & Music by Steve Vai

A

Free Time

tr N.C.

Gtr 1 (clean)

rit

tr

T
A
B

(2+2+2)+2

+2+

B

Fast ♩ = 135

N.C.(Am)

(E7)

PM -- 4

PM -- 4

(A7)

(Dm)

PM -- 4

PM -- 4

(G#7)

A Tempo

(Am)

(E)

N.C.

rit

PM -- 4

PM ----- 4

rit

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Eugene's Trick Bag

C

Faster ♩ = 150

N C, (Am)

(E7)

(Am)

(E7)

(Am)

8va

(A)

(Dm)

(G)

(C)

8va

(F)

((#7)

(Am)

(E7)

8va

(F)

8va

(B)

(D)

(A)

(F)

(B)

(D)

(A)

8va

Eugene's Trick Bag

(E) (B) (D) (A) (E) (B) (D) (A)

8va

(E) (D) (E) (D)

8va

(G) (F) (G) (F)

8va

(G#7)

8va

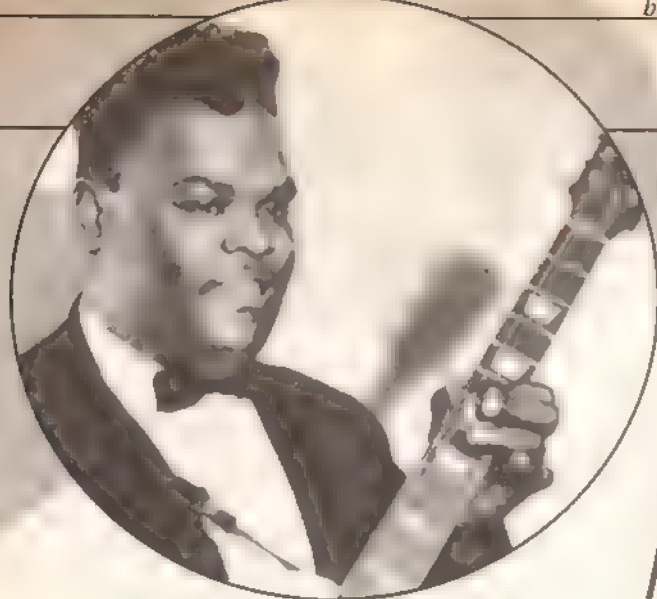
N.C. A5 E5 N.C.(E5)

8va

(Am)

8va

What's Between the Lines



HIDE AWAY

In 1960, Freddie King recorded what many consider to be *the* blues guitar instrumental of the century. Named after Mel's Hide Away Lounge in Chicago, "Hide Away" has gone on to become one of the most popular "jam songs" in the blues guitar repertoire. Several versions of "Hide Away" have been recorded, perhaps most notably Eric Clapton's. In fact, it's almost impossible to walk into an open blues jam and *not* hear someone jammin' on this classic. Ironically, Freddie King's version was basically his interpretation of Hound Dog Taylor's "Taylor's Boogie."

Note that Freddie waxed this classic using a thumbpick and fingerpick. While it is totally acceptable to use a standard flat pick when you play the song, you may want to try Freddie's technique both as a learning opportunity and as a tribute to one of the "Kings" of the blues.

THE FORM

"Hide Away" is a 12-bar blues in E

with seven choruses. It's essentially a shuffle, but Freddie uses several variations throughout the tune to give it its unique feel and flavor. The first two choruses are a straight shuffle. In the 3rd chorus, the guitar and bass play a unison syncopated line, which serves to break up the shuffle feel while maintaining the same groove. The 4th chorus returns to the shuffle feel, then along comes the 5th chorus, which is a "stop chorus." A stop chorus is one in which the band cuts out while one instrument (the guitar) fills the space with chords or licks. Freddie then totally changes gears and shifts into the "Peter Gunn" theme for the 6th chorus before returning to the familiar shuffle for the 7th and final chorus.

THE "HOOK"

The "hook" is the famous melody that kicks off the song. Based on the E major pentatonic scale [Fig. 1], the lick has a country blues feel, played with a

bright, twangy sound. Pay special attention to the licks in measures 4, 8, and 12, as these provide the perfect opportunity to work on Freddie's technique of playing with a thumbpick and fingerpick. If you don't want to try that, feel free to flat-pick the licks, or use your thumb and fingers.

THE SYNCOPATED GROOVE

The 3rd chorus is a unison, syncopated line with the guitar and bass. Be sure to pay close attention to the rhythm of this classic section. More than the notes themselves, it's the rhythm that gives it groove.

THE STOP CHORUS

The first four measures of the 5th chorus provide an example of a stop chorus. This chorus also introduces us to the famed E9 chord [Fig. 2] first shown to Mr. King by Robert Jr. Lockwood. Immediately following Freddie's vamp on the E9, he plays a descending 6th run that challenges even the best guitarists. To execute this lick properly, you'll need to pluck the intervals with your thumb and a finger (alternatively you can use hybrid picking—or use Freddie's technique of thumbpick and fingerpick). This lick moves fast, so it'll take plenty of practice. Start slowly and gradually work up to speed.

THE "PETER GUNN" THEME

While this line is fairly easy to perform, be sure to note the change in feel. This section is played with a "straight-eighth" feel—that is, you don't swing the eighth notes. **G**

Fig. 1 E Major Pentatonic Scale

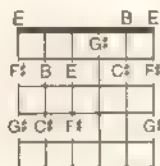
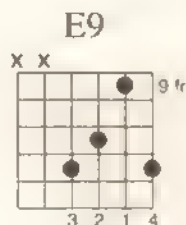


Fig. 2 Robert Lockwood Chord



HIDE AWAY

As Recorded by Freddie King
(From the Rhino Recording **HIDE AWAY: THE BEST OF FREDDIE KING**)

Transcribed by Troy Nelson

Words & Music by Freddie King
and Sonny Thompson

A

Moderate Blues $\text{♩} = 134$ ($\text{♩} = \text{♩}^3$)

Gtr. I (clean)

mf E^7

*Chord symbols reflect implied tonality

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Hide Away

B **E7**

A7

E7

B7 **A7** **E7**

C **E7**

A7

Hide Away

E7

B7

E7

D

E7

PM

A7

PM

E7

B7

A7

E7

The guitar score for 'Hide Away' is written in E major (one sharp) and 4/4 time. It consists of six systems of music, each with a treble and bass staff. The bass staff uses a mix of standard notation and fret numbers. Chord symbols (E7, B7, D, A7) are placed above the staff. A 'PM' (pick up) instruction is used in the third, fourth, and fifth systems. Trills are indicated with a 'tr' and a wavy line. The score includes various musical notations such as eighth notes, quarter notes, and slurs.

Hide Away

B7 **E** **E7**

*T = Thumb on ⑤

A7

w/pick & finger

PM

E7

PM

B7 **A7** **E7**

B7 **F** **E7**

(♭♭ = ♭♭)

PM

A7

PM

Hide Away

The image shows a page of guitar sheet music for the song "The Wind" by The Beatles. The music is written for guitar and includes a treble clef staff and a bass staff. The key signature is D major (two sharps). The music is in 4/4 time and consists of 16 measures. The sheet music includes various guitar techniques such as palm muting (PM), bends, and vibrato. Chord symbols like L7, B7, A7, E7, G, and F7 are placed above the staffs. The bass staff uses fret numbers (0-5) to indicate fingerings. The music is a simple, melodic piece that captures the essence of the original recording.

*Played as even eighth notes.

Strum It

ANA'S SONG (OPEN FIRE)



Silverchair broke through internationally in 1994, when its members were only in their mid-teens. But in 1999, with the strength of two solid albums behind them—and a third one, *Neon Ballroom*, climbing the charts—these three Aussies have proven to the world that they're not just another flash-in-the-pan kiddie band. Their latest single, "Ana's Song (Open Fire)," debuted at #14 on the Australian charts and is their 11th consecutive single to make the Australian Top 40—giving them more Australian hits in the '90s than any other band!

"Ana's Song (Open Fire)" opens with a startling lyric: "Please die, Ana." But this line starts to make sense if you understand that Daniel Johns wrote this song about eating disorders—and when you discover the wordplay throughout the tune ("Ana wrecks your life" coupled with "anorexia life"). It seems that *anorexia* is what he really wants to die.

Try the strum pattern in Fig. 1 for the verse, interlude, and bridge sections. Be sure to play all the 8th-note subdivisions with downstrokes; this will help re-create the chugging sound of the recording. Notice how Daniel fattens up some of the verse chords by adding a lower 5th on the 6th string below the root of the chord—particularly on the E^bsus2/B^b, Cm/G, and B^bsus2/F chords. Whenever you're playing something that doesn't feel like it has enough punch, try this technique to add some extra power.

When you reach the chorus, check out the abrupt chord change to E major. Along with this change in tonality comes a change in feel; try the strum pattern in Fig. 2 during this section. For the unaccented notes in the figure, play only the lowest two or three strings with downstrokes to keep the song chugging along in the same way as before. Then, for the accented notes, strum solidly through all six strings, really letting the chords ring out. You can assist this by letting the higher strings from these chords continue to ring over the top of the lower notes. This will help approximate the feel of the electric guitar on the record, which naturally rings out more than an acoustic guitar does.

Notice how Daniel includes the open high E and B strings in almost every chord

Fig. 1 Verse, Interlude, and Bridge Strum Pattern



Fig. 2 Chorus Strum Pattern

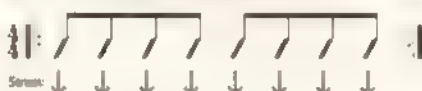


Fig. 3 Rhythmic Fill

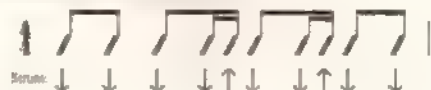


Fig. 4 Octave Figure



of the chorus. This accentuates the ringing sound and creates a more open feel to the chorus (a good hint for songwriters looking for ways to make your choruses sound "bigger.")

Fig. 3 shows a rhythmic fill that the band plays in all choruses except the first one. This comes in measures 4 and 8 (during the Cadd9 and G chords). Though the band accents this fill only in these specific areas,

feel free to add 16th notes wherever you see fit. A little variation in a solo performance can add extra life to an otherwise over-rehearsed arrangement.

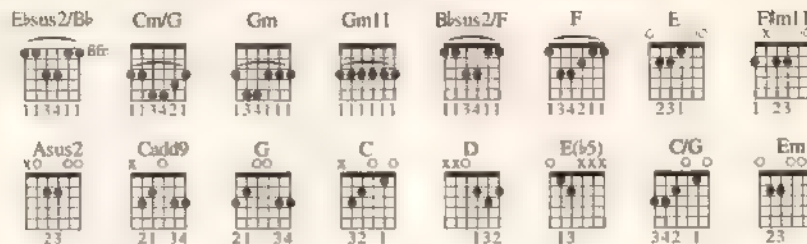
On the melodic end of things, check out the tasty octave figure Daniel uses to fill out this arrangement [Fig. 4]. He adds continuity to the piece by using this line both to double the vocal just before the chorus and as a solo melody during the interlude. **G**

ANA'S SONG (OPEN FIRE)

Arranged by Troy Nelson

As Recorded by Silverchair
(From the Epic Recording **NEON BALLROOM**)

Words & Music by
Daniel Johns



Verse

Slowly ♩ = 80

Verse

Chords: Eb sus2/Bb, Cm/G, Gm, Gm11, Gm, Gm11, Bb sus2/F, F, E, F#m11, Asus2, Cadd9, G, C, D, E(b5), C/G, Em

I Please die An - a, for as

long as you're here, we're not. You make the sound of laugh -

ter. And sharp - ened nails seem soft -

er. And I need you now, some - how. And I need -

you now, some - how

Chorus

Chorus

Chords: E, F#m11

O - pen fire on the needs de - signed on my knees

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Ana's Song (Open Fire)

Asus2 E

— for you — O - pen fire — on my

F#m11 Asus2 Interlude Ebsus2 Bb Cm G

knees de sires — what I need — from you —

Gm Gm11 Gm Gm11 Ebsus2 Bb Cm G Gm Gm11 Gm Gm11

2 1 -

Verse Ebsus2 Bb Cm G Gm Gm11 Gm Gm11 Ebsus2 Bb Cm G

mag - ine pug cant — In my head — the — flesh — seems thick -

Gm Gm11 Gm Gm11 Ebsus2 Bb Cm G Gm Gm11 Gm Gm11

- er — Sand - pa per tears — cor rode — the film — And I need —

Ebsus2 Bb Cm G Gm Gm11 Gm Gm11 Ebsus2 Bb Cm G

— you now, — some how — And I need — you — now, — some how —

Gm Gm11 Gm Gm11 Bbsus2 F

Chorus E F#m11 Asus2

O - pen fire — on my needs de signed on my knees — for you —

Cadd9 G E F#m11

— O - pen fire — on my knees de sires — what I need —

Ana's Song (Open Fire)

Bridge

Asus2 Cadd9 G C D

from you. And you're my ob - ses -

E E(b5) C D E E(b5)

sion. I love you to the bones. And

C/G F E E(b5) Bbsus2/F F

An - a wrecks your life. Like an An - o - rex - i - a life.

Chorus

Em E F#m11

O - pen fire on my needs de - signed on my knees

Outro-Chorus

Asus2 Cadd9 G E

for you. O - pen fire on my

F#m11 Asus2 Cadd9 G

knees de - sires what I need from you

E F#m11 Asus2

O - pen fire on my knees de - sires. Oh,

Cadd9 G E F#m11

and o - pen fire on the needs de - signed on my knees

Asus2 Cadd9 G E F#m11 Asus2

for you.

CHRIS CORNELL

Continued from page 47

would say, "Hey, why don't you just tune it normally and play a solo over it?" And he'd say, "Nah, I'll just do it this way." He would just feel around and figure it out. No matter what tuning the guitar is in, it still makes notes. All you need to do is figure out where the right ones are, I guess.

Any word on the types of projects Kim Thayil has been involved in lately?

Nothing that I know of, really. He does guest appearances now and then, and I know he plays with different people, but I don't really know the specifics.

Are there still plans to release another Soundgarden disc—one filled with B-sides, cover songs, and tunes from movie soundtracks?

Yeah. That's an idea that we've had for a while, and it will happen eventually. There's no time that we've discussed as being "the time" to do it, it's just something that we'll do someday. That's something that Kim has been working on: compiling the songs and thinking about what would be the best version of that idea. But there's a lot of stuff that the American audience hasn't heard. Singles released in Europe always have two or three extra songs that aren't on anything else, 'cause that's the way they sell records for some reason. And our audience here, which is by far our biggest audience, didn't get to hear a lot of that stuff—unless they went out and dropped a big chunk of money for an import to get three songs.

Do you envision yourself working as a "solo artist" from here on out?

Mostly, yeah. I guess it's the freedom of being a "solo artist" that I like. You can kind of change your mind at any point—you can imagine a record that doesn't exist and go in that direction if you want to. I really liked being in a band, and I like the collaboration part a lot—it pushes you to try things you wouldn't have tried, you always learn things, and it's great. But at the same time, it's also great to be able to actualize anything that you imagine and know that there's nothing between you and that idea.

Are you going to be playing guitar at all on tour?

I'm just gonna sing, which I'm looking forward to. There were a lot of years in Soundgarden where I didn't really want to play guitar and sing, and a lot of those songs were really challenging to sing as well. Rhythmically, on guitar, you have two hands doing a lot of different things that can be "counter" to what the vocals are. And ultimately, the songs that I felt were more difficult to sing and play, the vocal and guitar performances ended up being kind of "married," in a sense. If my guitar crapped out in the middle of a song and suddenly I put it down and I was just singing, it felt strange. I just focused so much on the two as being together in a live situation, that separately it didn't feel right. But in this situation, I'm just gonna sing and concentrate on that. ☐

ROB ZOMBIE

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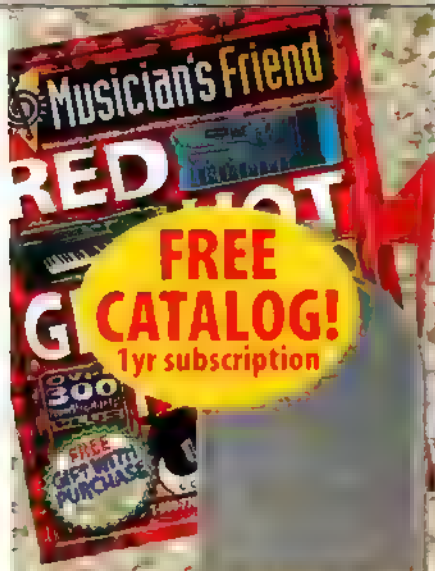
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DAYS OF THE NEW

Continued from page 40

Papoose, which is a smaller alto or soprano guitar.

I read a quote from Scott Litt, the producer on the first album, where he said that what's cool about you is that you almost don't realize that you're playing an acoustic guitar. How severely do you thrash your equipment? Do you rip through your Taylors the way you play?

Naw. All the Taylors I've got have a good finish on them. I'm gentle with 'em, but I also beat on 'em, but they can take a beating. You just gotta take care of them. I had a Takamine Santa Fe, and my pick ate right through the wood, ate a hole right through it. So, satin finish guitars are not a good thing for me to play. I love the sound of some of them, but my pick eats a hole through 'em without a pick guard

Are you getting any of your guitars custom-made at this point?

No, not yet. I eventually want a seven-string or an eight-string because I want more tones to play with.

What about you hiring a second guitarist so that you can concentrate less on playing guitar and more on your singing when you tour?

I already scored on that.

You don't think that's going to affect your chops, by not playing so much in the live setting?

I don't think it will because I play guitar a lot. Like after this interview, I'll go down and play. And right after I get off stage, I may very well say, "Damn, y'all were jammin'!" And I'll have to go play. But I'm gonna play a song or two on stage. In fact, I'll probably play several instruments live. I'll play bass, and probably even the drums.

Since we're on the subject of drums, how was it to switch from the six-string to the skins?

Some of the stuff was tough coordination-wise when I recorded the album, but I can play the whole album perfect now. It took me a month to get a drum track one time. And you know what? I didn't get it. I had to get somebody else to do it. I planned it all out, and I could play it, but it wouldn't click. It wasn't right on. And it's gotta be on, so I got somebody else to play it. It's like, "Why not?" It's not an egotistical matter for someone else to play on the record. I love it. I took a shot at it because it's what I had to do. Other people just try to do the norm. You can see that the drums on this album are not the norm, even from the straight beat stuff.

What about the fiddle parts on the

album, especially on the song "The Real"? Is that you shredding like Charlie Daniels?

Naw. I can boast some stuff, but I can't play like that. That's some serious playing. The melody sounds like something I would make up, which I did. I just drilled this guy, "Play it exactly like this," until he got it the way I wanted it to sound.

Who are the other players on the album?

It's different people from my hometown—just buddies. It was like, "Wanna play on a record? Well, here's the opportunity!"

You produced the album yourself, but did Scott come in at all?

He pretty much came in at the end of the record. He was involved in the mixing and laying it down—the final mixing aspect of it. Which was good because, who knows, I might still be working on the album. It was a good thing that he came in, because it gave me more drive to do the director's cut.

I understand you feel that this album is more confrontational than the last one.

I do.

What do you mean by that?

Because it's standing up. When you stand up, it's time for people to say, "Oh, this guy's standing up?" "Oh, he thinks he's a bad-ass or something?" "Oh, he thinks he can do this stuff?" "Is he purposely doing this stuff?" "Oh, he thinks he bad?" Well, c'mon I'm doin' this. It's a risk, man

Hey, without risk, what's life worth anyway, right?

Yeah. One thing I learned is that if you're an artist, be an artist. And if you're an artist and you're trying to do physical things and you're trying to take that risk into something else, be careful. Because being creative is dangerous. If you're an artist and you're trying to jump out of a plane, you're not gonna just jump out of the plane by the rules. You're gonna want to flip, and you'll probably break your neck. You're gonna want to do something weird because you're creative, you're different. With this album, I kind of broke my neck. I very much took a leap. It's like, "Is this really rock 'n' roll?" Maybe it's classic rock. What is it? Is it "alternative"? I don't think so. I don't know what you call it. You can call it whatever. They'll put it somewhere. They'll label it whatever's available. That's fine. It's new music. It's the start of the next generation. I'm not sayin' that I'm the start of it—I'm part of it. I'm a young guy who's part of it. **Q**



NEW AGE GUITAR

When the tuning pegs align: a meeting of music, mind, earth, and spirit

What is "new age" music? In the course of its three-decade existence, new age music has grown to encompass a broad range of styles; however, it is important to realize that it is not *just* music: It is a perspective. And though perspectives throughout the genre are quite broad, what they do share is a focus on the spiritual. This "spiritual" bent can come from many directions and usually is the synthesis of several different inclinations: from Eastern religions to Native American values to earth-based spiritual beliefs; any of these, and more, can be found within new age music. Stylistically, new age music also has many influences, including Native American, Celtic, Eastern, African, flamenco, and world beat, to name a few. Finally, it tends to have an ethereal mood, often cultivated by the use of synthesizers playing big, lush, panoramic chords, various flute-like instruments, exotic percussion, and fretless bass.

Craig Chaquico is a prime example of a new age guitarist. Having grown up in a Northern California county obsessed with all things new age, he incorporates Native American values and a respect for the earth into his music. A quote from the liner notes of his *Acoustic Planet* album describes it as "a dazzling celebration of planet earth." Chaquico uses a blend of synthesizers and sound effects imitating nature to create a bed for his single-note leads and melodies. He also uses liberal amounts of delay and effects on his acoustic guitar. Many of his tunes include a repeating ostinato figure as part of the background behind the melody. Fig. 1 is an example of this type of figure—one that repeats fluidly to imply a cyclical harmonic progression.

Ottmar Liebert is another great example of a new age guitarist, but for different reasons. Liebert lives in Santa Fe, NM—an adobe town full of artists, and also one of the premier new age destinations in the country. He draws upon many styles, primarily flamenco (termed *nouveau flamenco*), but is influenced by Eastern music as well. Being a flamenco guitarist, Liebert plays a nylon-string guitar. Like Chaquico, Liebert lays down a bed of instruments and synths to create a large backdrop for his guitar and also incorporates many nature sounds into his recordings. Fig. 2 shows excerpts similar to his opening for "Bombay," the opening track on *The Hours Between Night and Day*. Notice the flamenco influence in the first measure: The tap is called a *golpe*, and is produced by tapping the pickguard with your ring finger while plucking the 3rd string with your thumb. To perform the second measure, pluck the first three notes with your thumb, index, and middle fingers, and then perform an even sweep with your ring finger from string 1 all the way through string 6. Try to give every note in this measure the same temporal duration (this may take some practice).

No discussion of new age music would be

Fig. 1 à la Craig Chaquico *GIONLINE*

Moderately Fast $\text{♩} = 152$

Am7 C Dadd4

let ring throughout

Fig. 2 à la Ottmar Liebert *GIONLINE*

Rubato $\text{♩} = 88$

Eadd9

let ring throughout

*Strike pickguard with ring finger while plucking note with thumb

Fig. 3 à la Will Ackerman *GIONLINE*

Tuning: Capo IV

① - C ② - E
③ - B ④ - A
⑤ - G ⑥ - E

$\text{♩} = 92$

N.C.

Emaj7 (Cmaj7)

Cfm9/11 (Em9/D)

Cfm7 (Am7)

w/fingers let ring throughout

*Symbols in parentheses represent chord names respective to capoed guitar. Symbols above reflect actual sounding chord. Capoed fret is "0" in TAB.

Emaj7 (Cmaj7) Cfm (Em) Cfm(add6) (Em(add6))

complete without a mention of Windham Hill Records. This label brought many new age icons to the forefront, among them George Winston (piano), Alex DeGrassi, and Michael Hedges. The 1976 album that launched the label was named one of the "twenty albums that made a difference" by the *New Age Journal*. This album, *In Search of the Turtle's Navel*, was recorded by Windham Hill's founder, Will Ackerman—a talented finger-picking guitarist who practically created the acoustic new age genre on his own.

Fig. 3 is an excerpt similar to a passage found in "Processional" from his 1986 release *Conferring with the Moon*. Unlike Chaquico and Liebert, Ackerman takes a sparser approach. His fingerpicked guitar provides the accompaniment and occasionally doubles (as in this passage, with the accented notes) the melody, which is played on a Lyricon—a synthesized saxophone-type instrument. Note the use of an alternate tuning in conjunction with a capo placed at the 4th fret. **B**

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(B 1)

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STEVE VAI

Continued from page 58

How critical of your own playing were you when you first started? Were you just playing for fun, or were you deadly serious from the get-go?

I was fiercely serious. There were certain things in my life—certain mental traumas, or whatnot—that led me to put up walls around myself, and I needed to focus. And my focus was on the guitar. I don't know if it was healthy or not, but I focused very hard. And I would get extremely disciplinarian with myself. I would sit and play, and tell myself: "Until you can play this lick or riff properly, you will not get up, eat, or go to sleep." Now that's a pretty intense thing for a 14-year-old to do—it's a reflection of a psychological imperfection, or a crack in the cosmic eggshell [laughs]. So I was very intense about it. And the problem that I found was when I came into the real world as an adult, I expected those things from other people. And you can't; you can't treat people like that. I could never treat people the way I treated myself, because it's just not right; it's not fair.

What kinds of ways do you help yourself avoid burning out with such an intense work ethic?

Well, you gotta keep it fresh. The thing that keeps you going is when you set small goals, reach them, and then move to the next one. It's overwhelming if you say, "Oh God! I have to finish this record in one month!" You could sit there stunned. But if you have small goals, and you reach them, it gives you the incentive to keep climbing.

Do you have any tips for our readers out there who may be struggling to find their own style or musical identity?

Yeah. Wear sunscreen, and use a condom [laughs]. No, I'd say my advice basically is: Just stick with it and don't be afraid to search for, identify, and extrapolate on any nuances of individuality that you find—most of the time, the simplest intuitional flash is ignored. Everybody has the capability of coming up with something unique; you just gotta find that little bit of uniqueness in yourself and start pulling from it.

I understand there's a Steve Vai box set coming out.

Yeah. The box set is something I've been putting together for a while; it probably won't come out until the beginning of next year. And it's a real eclectic statement because it's got 10 CDs in it. And who the hell wants 10 Vai CDs? Well, there are some people out there. There's a double CD that's all the music I've composed for films, and there's some wicked guitar playing—stuff from *P.C.U.*, *Bill and Ted's Bogus Journey*, and *Encino Man*. In a film called *Dudes*, I did a very cool solo guitar version of "Amazing Grace." It's also got all the *Crossroads* stuff, plus a lot of really cool stuff that never made it to the film—like when this young upstart,

Sugar Otis, was dueling with me in the devil's church and I kicked his ass [laughs]. Another disc is Alcatraz's *Disturbing the Peace*, which a lot of people try to find—it's a great little rock record, very different for its time. Then there's an Alcatraz double live CD that was recorded in Japan where I'm playing the Yngwie songs. There's also three discs called *Archives: Volumes I-III*. It's material that I've performed with other people: "bonus track" releases, a Whitesnake track that wasn't released on the record, three songs from the PiL record are going in there. It's got the music from *West Side Story*, and songs with various solos that I've done. And *Volume III* is the original recordings of Frank Zappa—I went through and picked out 17 Frank Zappa songs from his catalog that I perform on that showcase my abilities to play his music. Then there's a CD that's piano reductions of 11 of my tunes performed by Mike Keneally, who's a complete, accomplished pianist; a brilliant musician—the man is just an alien. And then there's a CD called *Hot Chunks*. I'm always carrying a digital recorder or a cassette player around—I've got funny stuff back from when I was playing the guitar at 13, tape of people just talking, the riots in Sicily when we were there, and all this stuff. And I just wanted to create this huge edit conglomeration out of it. It'll sound nothing like a "conventional" record. It'll be cool sounds, wild little scenarios, and little historical events. I could make 30 hours of this stuff—I've got enough to choke an elephant. I'm really looking forward to gluing that together; that's gonna be an editing party.

So for once, an artist is going to release a box set that contains virtually all new material—or at least stuff that's very hard to come by.

Oh yeah. You'd have to really be a hardcore fan to have a collection of all this stuff.

Before we stop, I have to ask you: Have you ever freaked out over your birth date—6/6/60, the "number of the beast"?

[Laughs] It's funny you should ask. Well, I'll tell you, truthfully. I had a lot of little "religious episodes" when I was a kid that freaked me out. But when we went to see that movie [*Number of the Beast*], we got a big kick out of the fact that my birthday was the sign of the beast. And it didn't really make any difference to me—I acted like it was always crazy. Until one day, my friend and I were talking about it, and he said, "What if you really are the Antichrist?" And I freaked out! I mean, I was a kid—I must've been 13 or 14 years old—but I actually had a panic attack and thought to myself, "Oh my God! I'm the Antichrist!" And it really disturbed me. I thought I was the Antichrist ... until Marilyn Manson came along [laughs].

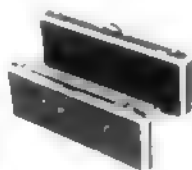
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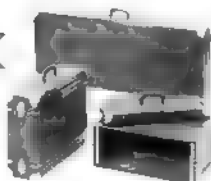
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DJANGO REINHARDT

Improvisational techniques of a gypsy jazz legend

At a time when other jazz guitarists were simply picking arpeggios, he was combining them with amazingly fast, scalar solos. Twenty years before Wes Montgomery, he was regularly incorporating octaves into his work. Duke Ellington once said about him: "He is all artist, unable to play a note that's not pretty or in good taste—he's a great virtuoso."

Jean Baptiste "Django" Reinhardt was born to gypsies in Belgium in 1910. Surrounded by music, he acquired advanced skills on the banjo, guitar, and violin by age 12. In 1928, however, a tragedy befell him that would forever alter his course as a musician: A serious fire occurred in the family caravan while parked in a Parisian suburb, and Django's left hand was severely burned while putting it out. His ring and pinky fingers were fused together and he ceased playing for a year. Refusing to quit, he developed a radical technique in which he played single-note lines with just his index and middle fingers, while finding suitable chord voicings for his disfigured hand. The young guitarist went on to display astonishing virtuosity and in 1934 formed his first jazz band, Quintet du Hot Club de France, with violinist Stephane Grappelly. Before his death in 1953 at age 43, he recorded nearly 1,000 songs, including many of his own compositions, such as "Nuages," "Belleville," "Souvenirs," "Love's Melody," "Daphne," and "H.C.Q. Strut." Django was equally at home with the standards of American jazz, and it was said that he could improvise on "St. Louis Blues" for hours.

Django preferred and produced most of his best recordings on acoustic, steel-string Maccaferri and Selmer guitars. He also tried a Gibson L-5 electric that was given to him as a gift when he came to America in 1946, but he recorded regularly after 1951 with a pickup-equipped Selmer.

The three musical examples shown here provide a sampling of Django's brilliant creativity. Fig. 1 shows his use of octaves in a classic jazz statement. In the first four measures, he builds a simple yet effective melody over a I-vi-ii-V progression using Dsus2 chord tones. Then, we are treated to his brilliant use of passing tones (#2nd and #4th), which serve to vitalize the four-measure closing phrase.

Most of the time, Django would play a swinging "four-to-the-bar" accompaniment, but he would also inject flamboyant tremolo passages as dynamic accents. Fig. 2

Fig. 1 Octaves

Moderately $\text{♩} = 110$

Fig. 2 Tremolo Passage

Fast Swing $\text{♩} = 200$

Fig. 3 Single-note Improvisation

gives a taste of his harmonic and rhythmic sense. Not once does he play a major triad or even a straight dominant voicing. Instead, he substitutes scale tones. Note how he alternates the same two forms (A-B-F and F-G-D^b) for the I (D9) and IV (G9) chords. To really hear this sonic inventiveness, first record the chord changes using a "four-to-the-bar" accompaniment, then play the tremolo part over them.

Fig. 3 only hints at Django's prodigious improvisational talents. Using the D Dorian mode (D-E-F-G-A-B-C) with the addition of the ♯2nd (E^b), ♯5th (A[♯]), and major 7th (C[♯]), he chooses his notes lyrically to add color to his lines. As a way of maintaining musical tension, he never begins or ends a phrase on the root note, and for the VI (A7) chord, does not even include it.



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SUSAN TEDESCHI

Continued from page 52

but I don't want to learn every lick he ever played.

Stevie Ray Vaughan, one of the greatest blues guitarists of all time, played a lot of fast notes and made it work for him, but many of his followers have turned to virtuosity for its own sake. Freddie King, for instance, was a virtuoso, but he knew how to use it.

Yes, but he could play simple and leave space. If people knew anything about Stevie Ray, they would know that he wanted to be Jimmie [Vaughan] [laughs]. And I want to be Jimmie, too [laughs]! Jimmie is the epitome of what B.B. King's philosophy is all about, which is: You don't even have to play the note; make everybody hear the note without playing it. He gives you goose bumps because he leaves the space where you already hear the note in your head. It makes the audience creative, become a part of him, and lets the music flow.

With Stevie, sometimes you go, "Oh my God," and there never will be another person who can play like that. And, sometimes he would play so much and so perfectly that people would realize that it was not like, say, Jimi Hendrix, who was on a whole other plane in that he would let the music go to where he wasn't controlling it anymore. But with Stevie, you know he was in control, that he heard that stuff upstairs. I think he was more like a jazz guy playing rock music. But he was a blues player, too, because he would put in so much raw emotion. He probably could play it exactly as he heard it.

[Tommy Shannon and Chris Layton, better known as Double Trouble, enter the room.]

So, now that you're all here, can you tell me how this tour collaboration came about?

Tommy: The first time I heard Susan, I was really knocked out. I think she's incredible and she'll really go far. We have the same manager, Miki Mulvehill, which has helped pull this together, but I just want to do it because I think it's gonna be a lot of fun.

I think Susan is the best new singer I've heard in a long time. If I would just sit down and listen to one of her records, not knowing who she was, I honestly think she could be some 200-pound black woman [laughs all around]. She has that kind of power.

Chris: The first time I heard her, I was going over to a neighbor's studio, and this song "It Hurt So Bad" was playing. I said, "Is that the radio, what is that, who is it?" They said, "Have you ever heard this person? It's Susan somebody" [laughs]. It was just great.

Whose idea was it to get the three of you together?

Chris: Susan was performing at *Austin City Limits*, and we made a comment like, "Oh my God, you don't know what we could do behind her." And Miki said, "Yeah I do."

Tommy, what were you and Chris doing at the time?

Tommy: We had been doing a lot of different projects and staying real busy, but not really tied into anything. We're doing our own record, a *Double Trouble* record, and Susan is going to be one of the guest artists on it along with Jonny Lang, Dr. John, Doyle Bramhall, Jr., Jimmie Vaughan, Kenny Wayne Shepherd, Charlie Sexton, and Reese Wynans. We're not sure who else, but we want to get some real black guys on there, too [laughter all around]. We played with Bernard Allison, Luther's son, and he would like to play on the record also.

With our project, we finally have a chance to do something that we want to do, and are actually putting together ourselves. We have control over what goes on the record, and we're writing a lot of the material. We didn't want to do a typical record where you just take this person and plug them in with *Double Trouble*, or that person and plug them in with *Double Trouble*. That wouldn't say anything for us. I think you'll hear a whole different side of us.

Is this something that you have wanted to do for a long time, where you're directing, as well as being the rhythm section?

Chris: Whatever we have done in the past, we have always had a big part in, but not everybody has seen that.

Susan: People don't realize what you do, how much effort you put into it. You two had a big part in the creative process with the *Arc Angels* and *Storyville*. Since those were two totally different projects, it shows the kind of writers you are. You have a lot of different influences from a lot of different places. It's not like you're just "Stevie Ray," you know, which is how a lot of people probably think of you. I mean, he is one of the biggest legends to ever live, especially since he died so young.

Tommy: Yeah, and you know, that's another thing. We didn't want to try to re-create what we had with him.


Chris: Everything that we have done has been different, not because we set out to, but because we have a lot of different interests and we've tried to be true to our thoughts and feelings.

Susan, do you know which songs you would like to record with *Double Trouble*?

Susan: I would like to write something with them.

Tommy: That's what we were thinking about, too. We don't want to just come up with a song and say, "Here, do this one." We want to have something that she would enjoy doing, so it probably would be best if we wrote something together.

Susan, where do you see your playing going in the future?

I hope that I learn more and how to play more styles. I haven't been inspired by people I've seen playing live recently, and I would like to be more inspired that way in the future. 



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Spearheaded in the mid '60s by such landmark artists as James Brown and Sly & The Family Stone, and further developed through the years by bands like Parliament/Funkadelic, the Ohio Players, Earth Wind & Fire, Chic, and Prince, funk has proven to be one of the most influential styles of music since rock met roll. Throughout its evolution, this syncopated, highly danceable music has been fused with rock, blues, folk, jazz, and metal to create new categories of music, a tradition that continues to this day with bands like the Red Hot Chili Peppers and Rage Against the Machine.

In traditional funk, the guitar is primarily a rhythm instrument. Whether supplying chords, double stops, or single-note lines, the focus is always on rhythm and groove. That said, it's essential to keep in mind two very important factors when creating your rhythm parts: 1) the underlying 16th-note pulse, and 2) syncopation (the accenting of "weak" or unexpected beats). But how do you come up with your own rhythmic ideas? Well, here's a common procedure.

Fig. 1 shows several variations of a one-beat grouping of 16th notes. These groupings can then be pieced together to form a two-measure rhythmic phrase in 4/4 time, a device common in funk [Fig 2]. With a little imagination, you will find that the possibilities are virtually endless, but keep in mind the virtue of simplicity and the importance of dead-on rhythmic accuracy. Use a metronome or drum machine to keep you in time, keep your wrist loose and your right hand swinging (down-up-down-up), always starting with a downstroke on each beat. Attack the strings aggressively, muting them with your left hand to supply the necessary "scratches." In a nutshell, this is what funk guitar is all about: highly percussive, syncopated rhythm playing. Write out some of your own rhythms and experiment with the funk voicings in Fig. 3. Also, try "swinging" the 16th notes (delaying the second and fourth 16th notes in a one-beat grouping, similar to a fast shuffle). This creates the more modern, "hip-hop" feel.

Another common device in funk guitar is the single-note "skank" line. Most often containing only a few notes derived from a pentatonic scale, it's typically a muted, rhythmic figure that weaves its way in and around the chord changes. James Brown's long-time guitarist, Jimmy Nolen, was a master of this art. Often injecting chord stabs to complement the lines, he created countless memorable riffs. Fig. 4 offers an example of his highly influential style. When playing the single-note line in

Fig. 1 One-Beat Rhythmic Variations *GUITARONE*



Fig. 2 Common Funk Vamp *GUITARONE*

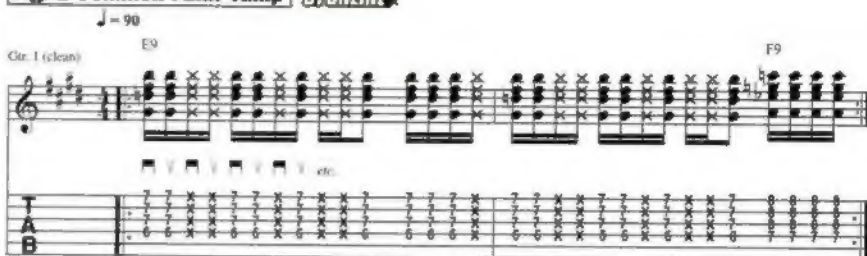


Fig. 3 Funk Chord Voicings *GUITARONE*

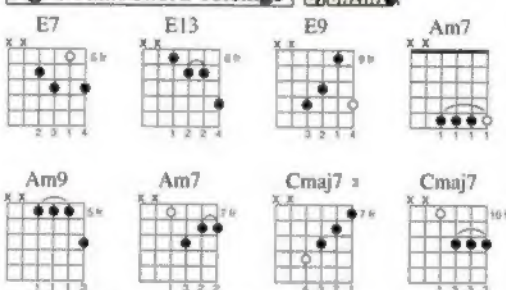


Fig. 4 à la Jimmy Nolen *GUITARONE*



Fig. 5 à la Nile Rodgers *GUITARONE*



this example, try to strike as many surrounding strings as possible while muting them with your left hand. This is a difficult technique and requires a lot of practice, but the resulting percussive effect is necessary and desired.

Double-stop fills are also used to create many funk guitar riffs. Played in much the same way as the "skank" line, they can be used to spice up common chord voicings.

The Nile Rodgers-inspired riff in Fig. 5 employs double stops to "funkify" the common Am to D chord progression.

Although the traditional guitar tone for funk is clean and snappy, there are a variety of effects devices that work well in the genre. A compressor, wah-wah, phaser or flanger, and an envelope filter or auto-wah can all come in handy for adding that extra "funkiness" to your playing. **G**



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G7

G7#5

G7#9

G13

G7b5

Gmaj7

Gmaj7#11

Gm7

Gm7b5

G9

G7#9

G7#9

G13

G7b9

G9

G9#11

Gmaj9

Gm9

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